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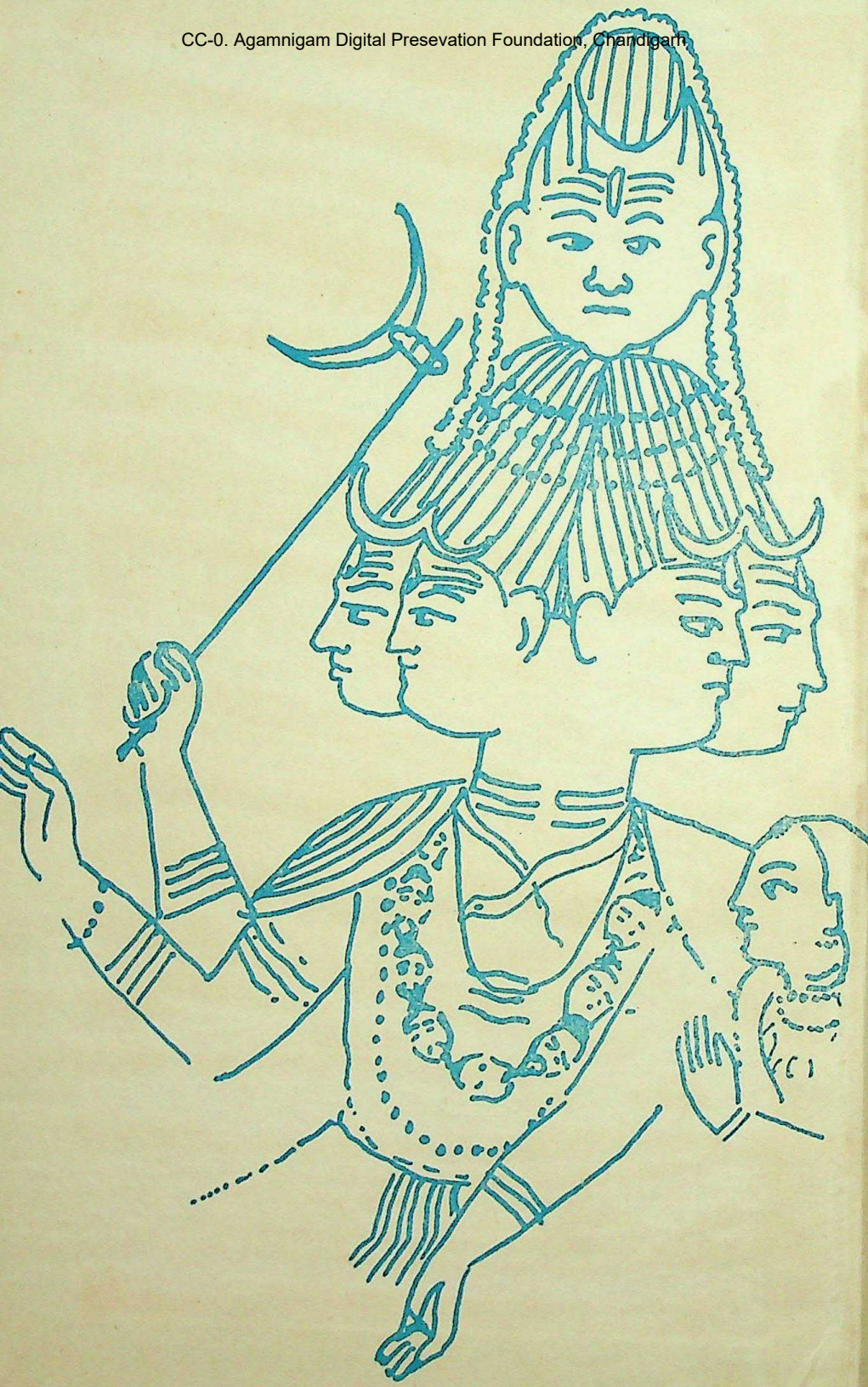

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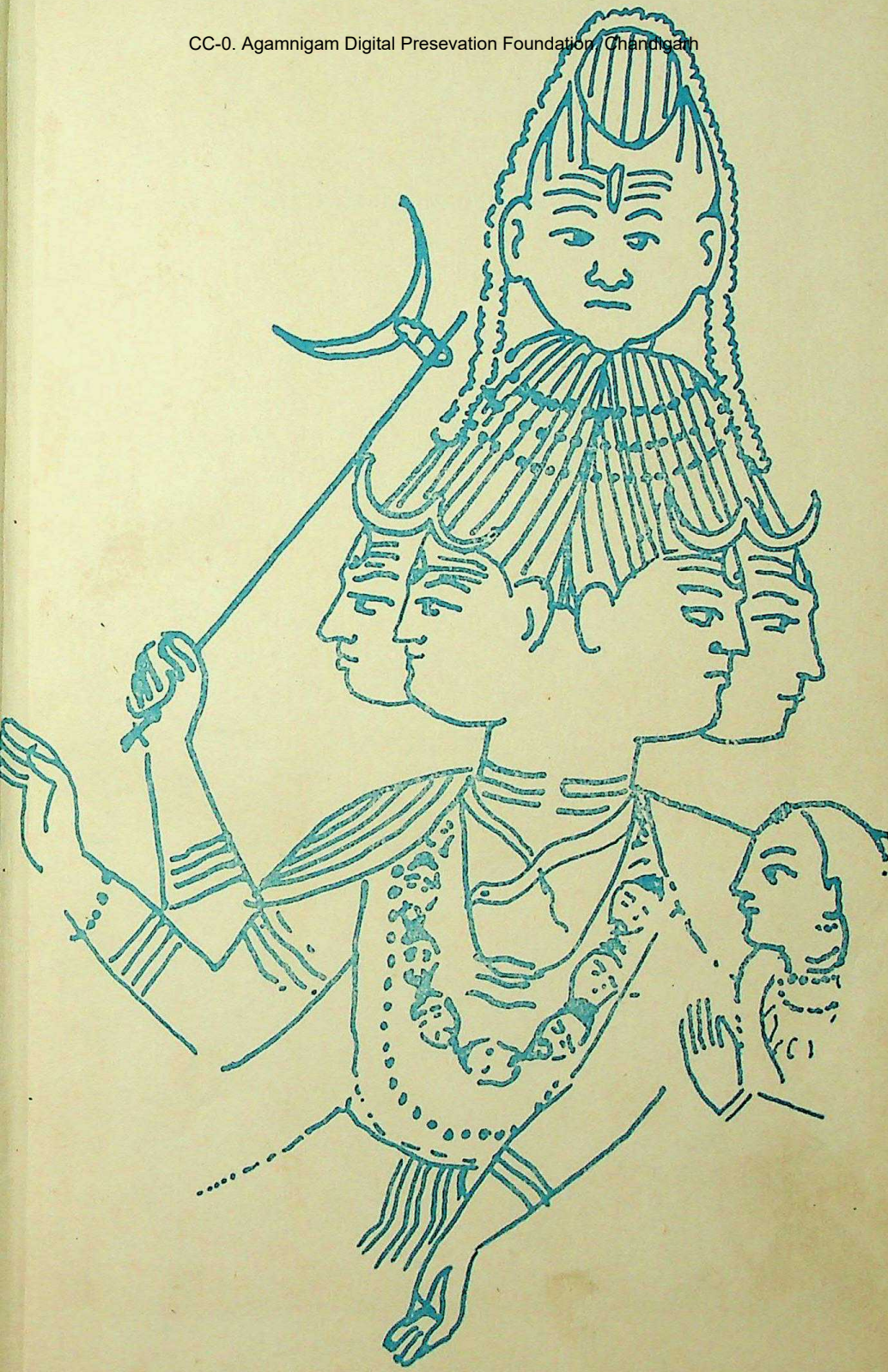

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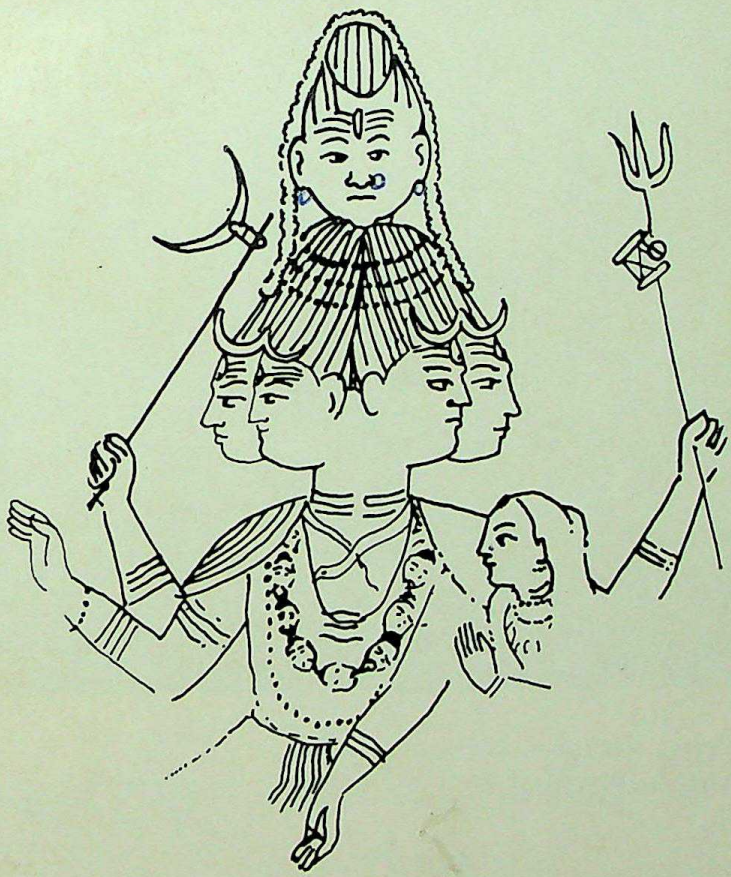

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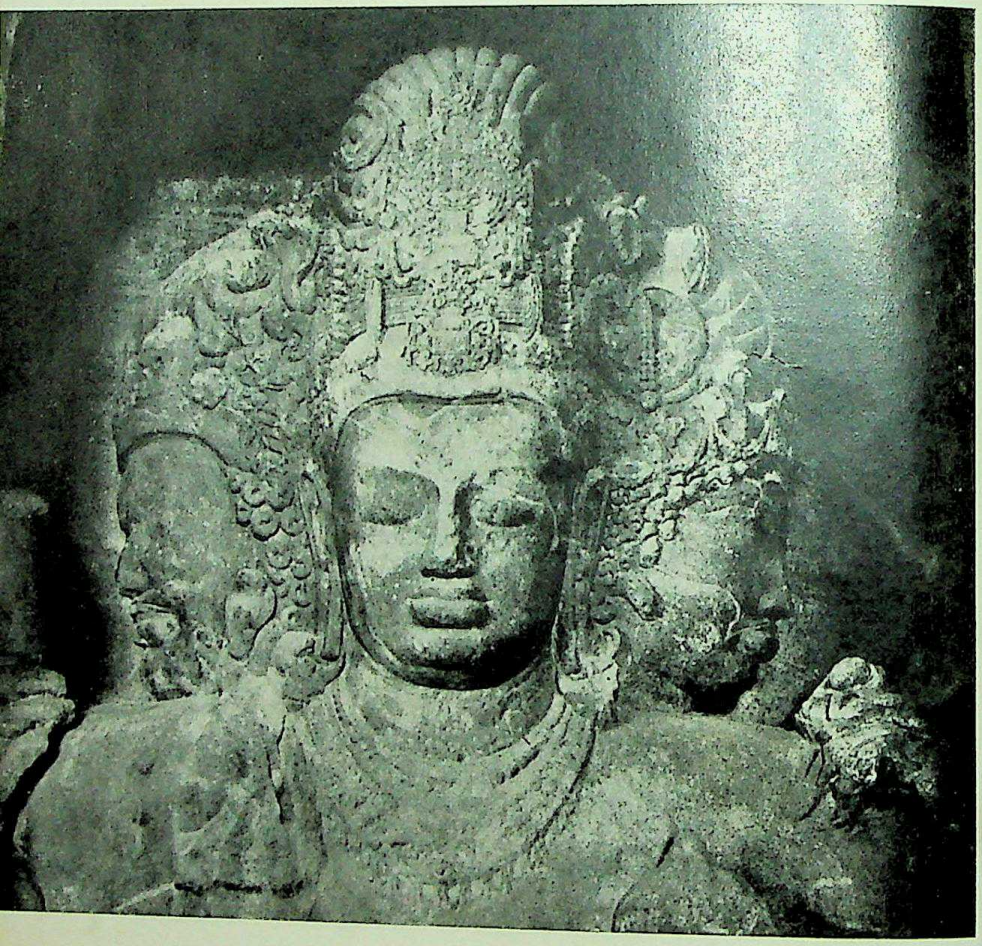

Sadāśiva, Vākāṭaka, 6th century A.D.,
Elephanta, Bombay.

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ICONOGRAPHY OF SADĀŚIVA

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मुक्तापीतपयोदमौक्तिकजवावर्णैर्मुखैः
पञ्चभिस्त्र्यक्षैरञ्चितमीशमिन्दुमुकुटं पूर्णेन्दुकोटिप्रभम् ।
शूलं टङ्ककृपाणवज्रदहनान्नागन्द्रघण्टाङ्कुशान्
पाशं भीतिहरं दधानममिताकल्पोज्ज्वलाङ्गं भजे ।।

– Tantrasāra

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To

DR. UPENDRA THAKUR
with affection, esteem and gratitude

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FOREWORD

It gives me great pleasure to introduce the book of Doctor B.N. Sharma, a well-known scholar as historian of Indian art and as *vidyārthī* who masters Indian thought.

The Hindu images of Gods and the Buddhist ones as well, are not only to be admired as works of art—it thus may be a mere : "*bahiraṅgaparīkṣā*" —but to be read, so to say, as a literary text. There is the exoteric way of looking at them, as a stranger or a simple devotee can do; it is the relative form which is the basis for further concentration and meditation which may gradually lead to higher intuitions : *kramamukti*. Then there is another way of reading them; an esoteric one which allows the man who has been initiated to the inner meaning of the doctrine to understand the image in its full significance, in its spiritual *tattva*. The image then turns into a kind of book, written in those apparently strange symbols or aspects, many arms, many heads, many legs and so on. So the aesthetical appreciation of those figures is only based on a *pratibimba* of very high and complicated truths. Anyhow the aesthetical contemplation when we are lost into it, can lead us to that *enosis*, that *anirvacanīya* identity with the supreme truth. Abhinavagupta rightly discusses on this delicate point of the

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esoteric value of the aesthetic contemplation which makes us surpass the duality of the empyric form.

All this will appear very clear to the reader of the book of Doctor Sharma on Sadāśiva, one of the most popular gods of India, where his images are worshipped from one corner to another of Bhāratavarṣa. Behind them there are meanings absconded to the profane, I mean the highest speculations which man ever created; to the highest metaphysic to the deeper devotion. Because metaphysic does not dissolve but exalts *bhakti*. All those images go back to origins of very old times; there are condensed in them thousands of years of thinking and meditation, and their proper understanding needs a full familiarity with an immense philosophical speculation. The *mūrti* is the beginning of the path which leads to a faint understanding of the Real. When new approaches to God are discovered, even the images are transfigured; their visual appearances assume a new shape: they are figurations of the Divine accessible to the human limitations.

Images, books and even living century-old traditions go together: therefore only when one remembers all this, one can appreciate in its proper meaning the value of the present book, which is at the same time a chapter of the history of Indian art and an introduction to Śaiva doctrines that developed around Sadāśiva, so well introduced by Doctor Sharma, with the famous hymn of Śaṅkarācārya.

Giuseppe Tucci

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PREFACE

No study is more fascinating than the study of Lord Śiva in his various forms. He is the God of gods (*Devadeva*, *Mahādeva*), the Enlightener of the universe (*Jagat-Guru*), the Lord of Yogīs (*Yogīśvara*) and at the same time the God of the spirits (*Bhūteśvara*), the Lord of the animals (*Paśupati*) and also the Lord of dance (*Naṭarāja*). Worship of Śiva has been widely popular in India since very early times. Even now, there are temples of the god in every village and town in India, where people throng daily to his worship and also to gain religious merit.

Several scholars like T. A. Gopinatha Rao, A.K. Coomaraswamy, V.S. Agrawala, J.N. Banerjea, C. Sivaramamurti and others have written monumental works on various forms of Śiva. H. Mitra in his learned article on Sadāśiva has traced the evolution and development of Sadāśiva worship in Bengal. And T.A. Gopinatha Rao has elaborately discussed the philosophic aspect of Sadāśivamūrti and Mahāsadāśivamūrti in his *Elements of Hindu Iconography*. I have also made an attempt in the present book to bring together from different sources the relevant material bearing on the subject. A number of photographs mostly of the unpublished sculptures, bronzes and paintings have been added

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to give a comprehensive idea of various types of representations of the god like the Chatushpāda-Sadāśiva, Ashṭapāda-Mahāsadāśiva and the Consort of Sadāśiva, which did not find place in the earlier works on Hindu iconography. It is hoped that the book will be of some interest to the scholars and students of Indian art and iconography.

I am deeply obliged to Padma Bhushan C. Sivaramamurti, former Director, National Museum, New Delhi, for his kind encouragement and valuable suggestions. I am also very grateful to Dr. Giuseppe Tucci, President, Istituto Italiano Per Il Medio Ed Estremo Oriente, Rome, for kindly contributing a valuable Foreword for it.

I am grateful to Dr. Wladimir Zwalf, Dr. V.P. Dwivedi, Śrī T.R. Agrawala and my elder brother Śrī Y.N. Sharma, for offering me some useful suggestions. I am thankful to Śrī V.R. Nambiar, Dr. N.P. Joshi, Dr. H.R. Gaudani, Dr. Mary C. Lanius, Dr. Ronald Y. Otsuka, Dr. Ananda Krishna, Dr. K. Krishnamurti, Śrī V.N. Srivastava and Śrī C.M. Srivastava, for supplying me photographs for the book. My thanks are due to Smt. Raka Jain for nicely preparing a line-drawing of the *devī* painting and also to Śrī B. Sahi for tracing several old books from the Library of the Archaeological Survey of India.

Lastly, I am thankful to Śrī Śakti Malik, Proprietor, Abhinav Publications, New Delhi, for the special interest he took in the early publication of this book.

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If there are any errors, I crave the indulgence of the readers, for the subject of Śiva is so vast and varied as rightly pointed out by the celebrated poet Kālidāsa that nobody is able to understand His real form correctly :

'न सन्ति याथार्थ्यविदः पिनाकिनः'

—*Kumārasambhava,* V, 77.

National Museum
New Delhi
Śivarātri 1976

B. N. SHARMA

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CHAPTER I

SADĀŚIVA

महेशं सुरेशं सुरारार्तिनाशं
विभुं विश्वनाथं विभूत्यङ्गभूषम् ।
विरुपाक्षमिन्द्वर्कवह्नित्रिनेत्रं
सदानन्दमीडे प्रभुं पञ्चवक्त्रम् ॥

Śrī Śaṅkarāchārya paying his obeisance to Lord Śiva says, "I glorify the five-faced Lord Śiva, the ever blissful Ruler of gods, the all-pervading protector of the universe, the Reliever of the distress of gods, who has ashes for the ornament of His body, has an odd number of eyes, nay, who has the moon, the sun and fire for His three eyes."

The earliest representation of such a form of Śiva is found in the famous Śivaliṅga from Bhita (Allahabad district) of 2nd century B.C., now preserved in the State Museum, Lucknow (No. H.4; ht. 84 cms; Pl. I). The sculpture has five faces and bears a two-line inscription which reads :

1.1. खजहुति पुतनं (f)लंगो पतिथापितो
1.2. वासेठि पुतेन नागसिरिना पियतं देवता ।

i.e., 'The *liṅga* of the sons of Khajahuti was dedicated by Nāgasiri (Nāgaśrī), the son of Vāseṭhi (Vāśishṭhi); may the deity be placed.'

The five faces of the god carved on the *liṅga* suggest the five-fold aspects of Siva composing the

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Sadāśiva form. The Śaiva Āgamas consider Sadāśiva as the highest and the Supreme being—formless, beyond the comprehension of anyone, subtle, luminous, and all-pervading.[2]

The five faces representing Tatpurusha, Aghora, Vāmadeva, Sadyojāta and Īśāna are collectively known as *Pañcha-brahmas* and they are regarded to be emanations from the *nishkala* Śiva (the formless, unmanifested Para-brahma).[3] The Śaivites regard these heads as symbolising the soul, material world, *buddhi*, *ahaṁkāra* and the mind.[4]

In the Kushāṇa art of Mathura, the Śivaliṅga is a post, like the sacrificial post, with a flower garland wound round it at the top (N.M. No. 65.172; ht. 72 cms; Pl. II). It has four heads facing the four cardinal directions. These heads differently have a *ūshṇīsha*, a *jaṭā-makuṭa*, curly hair and the shaven head, representing *ūshṇīshin*, *kapardin* and other aspects of the deity. Such Śivaliṅgas which were installed for worship on a platform of a *maṇḍapikā* having four pillars : चतुःस्तम्भ स्फटिक मण्डपिका तल प्रतिष्ठितं चतुर्मुखं त्र्यम्बकम्, as recorded by Bāṇa in his *Kādambarī*, are the precursors of the Gupta[5] and early mediaeval[6] Śivaliṅgas executed in different parts of North India.

The *Rūpamaṇḍana*, an important iconographic text of 15th century A.D., gives interesting details about three-, one- and four-faced *mukhaliṅgas*. In a one-faced *liṅga*, the face should be depicted in front and in a three-faced one, the back face is absent. In a four-faced *liṅga*, the western face is white, the northern red, the southern black and terrific, while the eastern face has the colour of well-kindled fire.

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The five faces represent the five aspects of Śiva, namely, Sadyojāta, Vāmadeva, Aghora and Tatpurusha. The fifth face of Īśāna is beyond the ken even of the Yogīs.[7] The Īśāna face is, therefore, not generally shown and is simply represented like a dome in a *Chaturmukhaliṅga*.

In the mediaeval iconography besides the *chaturmukhaliṅgas* having a circular top, the five aspects of Śiva are also shown in one image which is known as Sadāśiva. Such sculptures generally have five faces and ten arms. But there are a few exceptions also, as in some images the number of heads and arms sometimes differs from the description given in the iconographic texts. The *Vishṇudharmottara Purāṇa, Śiva Purāṇa, Aparājitapṛchchhā, Rūpamaṇḍana* and several other works give details about the five heads which constitute the Sadāśiva form Śiva.

The *Vishṇudharmottara Purāṇa* enjoins that Sadyojāta, which faces west, is of pearl-like colour of the full moon and represents earth (*Pṛthvī*); Vāmadeva faces north, has red colour and represents water (*Jala*); Aghora which faces south is dark-blue and represents fire (*Agni*); Tatpurusha faces east, has golden yellow colour and represents air (*Vāyu*) and Īśāna facing upwards, has crystal-white colour and represents sky (*Ākāśa*). These heads are also individually known as Mahādeva (eastern), Bhairava (southern), Nandivaktra (western), Umāvaktra (northern) and Sadāśiva (the fifth face on the top also known as Īśāna). The ten arms of the god representing ten directions hold various attributes.[8]

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The *Aparājitapṛchchhā* mentions the above five aspects of Śiva in the list of the eleven Rudras, and the *Rūpamaṇḍana* describes them among the twelve images of Śiva. According to the latter work, Sadyojāta should wear a *jaṭā-makuṭa* and have his hands held in *abhaya* and *varada*-poses. Vāmadeva should wear a red dress, red sacred-thread, red garland, red *ūshṇīsha* and carry a sword and a shield in his hands. Aghora should have a terrific look and should wear cobras on his head, in the ears, neck etc., and a garland of human skulls. His colour is blue. He holds in his right hands a trident, a battle-axe, or sword and a *daṇḍa*; while his left hands carry a *khaṭvāṅga*, a *kapāla*, a shield and a bow. Tatpurusha wears a yellow garment and a yellow sacred thread and his two hands hold a rosary and a citron. Īśāna is of white complexion and carries a *triśūla* and a *kapāla* in his hands. The *Rūpamaṇḍana* alone describes Aghora with eight arms, while all other texts mention him as a two-armed figure. Excepting Vāmadeva, who has two eyes, the others have three eyes representing the sun, the moon and the fire. Īśāna face is beyond the comprehension of even the great sages :

पञ्चमं च तथेशानं योगिनामप्यगोचरम् ।।

—*Rūpamaṇḍana*, IV, 94.

Scholars generally believe that the images of Sadāśiva from Bengal were probably inspired by southern traditions as the Sena kings trace their origin from South India.[9] One of the earliest Sadāśivamūrti datable to Pallava-Chola transitional period, 9th century A.D., is known from Kaveripakkam in North Arcot district of Tamil Nadu

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(Pl. III). Most of the arms of the deity are damaged and in the surviving right hands he holds a *ḍamaru*, a sword, and one was probably held in *abhaya*-pose, while one of the left hands held a trident or an axe.

Images of Sadāśiva from North India excepting Bengal are not very well-known, yet it cannot be believed that they were altogether unknown to the artists of this part of the country. Even now, at many places, the images of the god are worshipped as Brahmā and Kārttikeya. At least two sculptures of Sadāśiva exist at Khajuraho in Madhya Pradesh.

The first life-size sculpture, probably once enshrined in one of the Śiva temples at Khajuraho, shows the deity seated in *sukhāsana* with the left leg doubled and the right pendant and resting on a lotus issuing from an inscribed base (Pl. IV). The pot-bellied deity has three visible faces, and wears a necklace, *yajñōpavīta*, *dhotī* and bears a *śrīvatsa* mark on the chest. Excepting his front hands which hold indistinct objects, his other arms are broken and lost. Seated figures of bearded Brahmā and headless Vishṇu are depicted on right and left side respectively flanking the nimbus of Sadāśiva. The pedestal shows the figures of devotees and probably also the donors of the image.

The Khajuraho sculptures which present a great variety of Hindu icons also have several new iconographic types hitherto unknown in other parts of the subcontinent. Images of Śiva as Ekapāda and Tripāda-Bhairava are well-known from Rajasthan, Delhi, Orissa, Tamil Nadu and Nepal. But the master artist of Khajuraho also knew the icono-

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graphy of four-legged Sadāśiva, probably not represented elsewhere in Indian art.

A badly damaged image, executed inside a niche on the Kaṇḍariyā Mahādeva temple at Khajuraho, shows a multi-armed god with his front right hand held in gift-bestowing attitude (Pl. V). The central face had two other crowned faces on its either side. But the unusual feature in this image is that unlike other deities, he has four legs (*chatushpāda*). His front legs are placed one above the other (cross-legged), while the other two are resting on the pedestal. These can be assigned to the Chandella period, 10th century A.D.

A unique image of Sadāśiva from eastern Uttar Pradesh is preserved in the State Museum, Lucknow (No. 66.45; Pl. VI). The pot-bellied god with three visible faces is seated in *bhadrāsana*-pose on a high seat wearing wooden sandals in his feet. His awe-inspiring face has a beard and moustache unlike any other image of the god known so far. He is ten-armed. His one right hand is damaged, while the others carry a sword (missing), *vyākhyāna-mudrā*[10] with a rosary held between the thumb and index finger, a lotus, and a manuscript. The two surviving left hands hold a *pāśa* and a *kamaṇḍalu*. A male attendant and other figures are shown on either side of the god. Besides an elaborate *jaṭā-makuta* and *sarpa-yajñōpavīta*, a *yogapaṭṭa* is tied around his knees and the waist as also shown in the sculpture of Dakshiṇāmūrti from Nanjangodu, South India.

It is learnt from the *Bhāgavata Purāṇa* (IV, 6, 33-39) that when Brahmā and other gods proceeded

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to Kailāsa to appease Siva, they beheld him seated with his bent leg held in position by a *yogapaṭṭa* resting on his right thigh, one of his hands holding a rosary, and the other in expounding pose.

An unusual feature in this image is that instead of a bull, a lying male figure is shown as the *vāhana* of the deity. The image, datable to the Pratihāra period (10th century A.D.), reminds us of a beautiful panel, probably from the same region, showing six animal-faced Mātṛikās seated in a row with Śiva having a male mount lying in almost similar manner. This image is also displayed in the State Museum, Lucknow (No. H.33).[9] It will not be out of place to mention here that several of the Yoginī sculptures at Bheraghat, Sohagpur and Naresar in Madhya Pradesh, also have similar male figures as their *vāhanas*. It is, therefore, no wonder that the two sculptures exhibited in the State Museum, Lucknow, were also executed under the influence of Tāntricism.

The pedestal of the Sadāśiva image bears an inscription "*Oṁ Baṭukeśvaraḥ*", which appears to be the local name by which the deity was known in the region, where the image was originally installed for worship.

An image of Sadāśiva with consort is on display in the Denver Art Museum, Denver (No. O.1619; ht. 47 cms; Pl. VII).[11] The three faces of the god are Bhairava, Mahādeva and Umāvaktra, recalling the famous so-called Trimūrti at Elephanta (frontispiece) and also the one from Padhavali now in the Gwalior Museum (Pl. VIII). The god is ten-armed and holds a trident entwined

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by a cobra, a sword, a cup, a rosary and taking out an arrow from the quiver with one of his hands. His three left hands are visible, two of which carry a shield and a bow, while the third is held near the breast of his spouse seated on his left thigh and joyfully looking towards him. The high *jaṭā-makuṭa* of the god is decorated with human skulls. Images of Gaṇeśa and Kārttikeya are shown on right and left sides of their parents and the couchant bull Nandi is depicted in front. From the stone as well as the modelling of the figures, the image appears to have been executed in the hilly region of Uttar Pradesh during the Pratihāra period, 11th century A.D.

That the sculptors of Gujarat also knew the iconography of Sadāśiva is evident from a marble image of the god under worship in the Vaidyanātha Mahādeva temple at Patan, North Gujarat (Pl. IX). His front right hand is in *varada-mudrā* and in others, he holds a trident, a kettle-drum, a cobra, a citron and other attributes. Miniature figures of Brahmā and Vishṇu are shown on either side of his halo. His *vāhana*, the couchant Nandi-bull, is depicted in front on the inscribed base. The image belongs to the Chaulukya period, c. 12th century A.D.

Worship of Sadāśiva was specially popular during the Pāla and Sena periods in Bengal.[12] The Sena kings were *Parama-Śaiva,* and hence, propagated Śaivism during their reign in Bengal. Several copper-plate grants of the Sena kings bear the figure of this deity on their seals. The identity of such figures on the seals is revealed by its name as '*Sadāśiva-mudrā*' in the Idilpur copper-plate of Keśava-

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sena,[13] and *Sadāśivamudrayā-mudrayitvā* in the Madanpada copper-plate inscription of Viśvarūpasena.[14] Similarly, the seal of the Barrackpur grant of Vijayasena[15] and the India Office plate of Lakshmaṇasena[16] bear the usual Sena device, the image of Sadāśiva. But it has to be noted here that the figures of Sadāśiva on the seals disagree with the stone images and also with the description found in literary texts.[17]

A number of images of Sadāśiva fashioned both in metal and stone and found in different parts of Bengal are preserved in several museums. Among these, a rare image of the god in bronze and carved in the round is a masterpiece of the Pāla workmanship of 11th century A.D. (Pl. X). The deity is seated cross-legged on a double lotus pedestal with his *vāhana*, the bull, depicted in the front. He has four visible heads facing the four directions and ten arms. His two right hands are in *abhaya* and *varada*-poses, while in the three he holds a bow, a *vajra* and a *śūla*. His left hands carry a *ḍamaru*, a cobra, an arrow, *varada-mudrā* and a citron-fruit. The four heads with high *jaṭās* wear three-pronged tiaras, which is very common in the sculptures of the Pāla period. The faces have different expressions which signify the various aspects of the deity. It is displayed in the V.R.S. Museum, Rajshahi (No. 673; ht. 10 cms).

The stone sculptures of Sadāśiva excepting for a few minor details are quite alike in their iconographic features. Some fine sculptures of late Pāla workmanship are displayed in the V.R.S. Museum, Rajshahi. Among these, the first image (No. C (b)

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1/235; Pl. XI) shows the deity seated cross-legged on a lotus seat carrying various weapons in his ten hands. An important feature in the image is that the god has *ūrdhva-liṅga* :

लिङ्गार्धमूर्ध्वगं कुर्यात्

—*Matsya Purāṇa,* 260, 7

which suggests his spiritual and physical equilibrium. It can also be noticed in the early sculptures of Śiva from Mathura and Kausambi. It is also interesting to note that besides his attendants, shown on either side of the lion-throne, even the *vidyādharas* flying amidst the clouds are depicted carrying arms. The personified figures of the river goddesses Gaṅgā and Yamunā with *pūrṇa-ghaṭas* in their hands are shown standing in service and devotion.[18]

The other image in the same Museum (No. C (b) 2/180; Pl. XII) has several features in common with the icon referred to above. Śiva as Dakshiṇā-mūrti is the great teacher of the universe and the same idea is expressed in these images also as the two hands of the god are held near the chest in the preaching attitude

A slightly unfinished image of Sadāśiva is preserved in the Asutosh Museum, Calcutta (Pl. XIII). His front two hands are held near the chest in *vyākhyāna-mudrā*. One right hand is in *varada-mudrā* and the others carry a *khaṭvāṅga*, a *triśūla* and a *śūla*. His left hands carry a *sanāla-padma*, a *ḍamaru*, a *sarpa* and a *bīja-pūraka*. His faces have the third eye mark and he has *ūrdhva-liṅga*. It is also datable to the Pāla period, 11th century A.D.

An exquisitely carved image of Sadāśiva is on display in the Indian Museum, Calcutta (Pl. XIV).

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He holds the same attributes as in the previous icon. Besides the other usual figures, the bull Nandi is depicted on the extreme left corner of the inscribed pedestal. The ornate crowns, jewellery and the profusely decorated stela suggest that it was made by a gifted artist of the Sena period, 12th century A.D.

After the Muslim conquest of Bihar and Bengal in the first-half of the 13th century A.D., the local artists migrated to Nepal and influenced the existing art and iconography of that country. An exquisite bronze image in repousse from Nepal shows the god seated cross-legged on a lotus (N.M. No. 71.71; ht. 23 cms; Pl. XV). The three-eyed faces of the god are beautifully decorated with a row of *muṇḍas* on the heads. He wears ear ornaments, necklaces, armlets, bracelets and *dhotī* secured with a girdle. The deity has ten arms, among which the two front hands are now lost. The other hands carry a dagger, a kettle-drum, a double-edged straight sword, a circular shield, a human head by his tuft of hair and other objects. The figure surrounded by an aureole of flames can be regarded an excellent example of c. 17th century A.D.

Mount Kailāsa, being the eternal abode of Lord Śiva, his worship in different forms was more popular than that of any other god in the Himalayan regions of India. Several beautiful bronzes and sculptures made during the late mediaeval period have been found in Himachal Pradesh. A bronze image of the god carved in the round is preserved in the National Museum, New Delhi (No. 71.72; ht. 12.6 cms; Pl. XVI). His four heads are facing the four directions. His front left hand is in the attitude of

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assuring protection to his devotees, while the other carries an antelope, which is so common in the images of Śiva from South India. The details of the faces are rubbed off, from which it can be surmised that the image was under worship for a long time. It can be dated to c. 16th century A.D.

Another bronze image is also deposited in the National Museum (No. 71.73; ht. 16 cms; Pls. XVII-XVIII). Besides the four heads, the fifth head representing the Īśāna aspect of the deity, faces the front, contrary to the tenets of iconographic texts, which mention that it should face the sky, as shown in the image of Pañchānana Śiva, enshrined in the Pañchavaktra temple at Mandi in Himachal Pradesh.[19] As usual, he has ten arms which carry a trident, a sword, an axe, a cobra, a noose, a lotus, etc., and the rearmost right hand displays *abhaya-mudrā*. His consort, known as Manonmanī, is seated on his left thigh facing her Lord. The typical lotus-seat, the stylised figures of the divine couple and their mounts, the bull and the lion, point to its origin in the Chamba area in c. 16th century A.D.

Images of Sadāśiva are also known from South India. One such bronze image is housed in the National Museum, New Delhi (No. 47.109/166; ht. 10.5 cms; Pl. XIX). The deity, shown seated on a tiger's skin, holds various attributes in his hands, namely, a disc, a trident, a *ḍamaru*, a *pāśa*, a *kapāla*, etc. The bottom right hand is in *abhaya-mudrā* and the corresponding left in *varada-mudrā*. His *vāhana*, the bull, is absent. The image is datable to c. 16th century A.D.

A number of miniature paintings from the

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former hill states of North India also depict Sadāśiva in different pleasing poses. An inscribed painting in the Kangra style of the late 18th century A.D., displayed in the Bhuri Singh Museum, Chamba, interestingly shows the five-faced and ten-armed god riding on his mount the bull, representing the four-legged Dharma (Pl. XX). He has cobras as his ornaments and wears a *muṇḍa-mālā* and a tiger's skin. His two right hands are held in *varada* and *abhaya*-poses and in the other three he holds a *barchhā* (a kind of lance), a *triśūla* and probably an axe (?). His left hands carry a cup, a cobra, a lotus, a *ḍamaru* and a rosary. The one line inscription above mentions the colours of his three-eyed different faces. It says that Sadyojāta, Īśāna, Vāmadeva, Tatpurusha and Aghora are respectively white, black, yellow, red and blue. But this description partly differs from the literary texts mentioned above.

A charming painting in the collection of the National Museum, New Delhi (No. 58.21/16; Pl. XXI) has the fifth head of Īśāna under an umbrella facing the sky thus reminding us of the famous Bhita Śivaliṅga referred to above. The mode of holding the attributes in his hands differs from the previous painting and instead of a *kapāla*, a lotus and a rosary, he has a noose (?), a bell and a goad in the left hands. It seems that the god is seated on a throne on a marble balcony under the open sky. It is executed in the Kangra style, 1825-50 A.D.

In a beautiful painting of c. 1770 A.D. Sadāśiva is seated on mount Kailāsa with his consort Pārvatī on the left and their sons Gaṇeśa and Kārttikeya on

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his right (N.M. No. 63.1450; Pl. XXII). It should be noted that the artists of the late mediaeval period generally did not strictly follow the iconographic rules in giving the number of heads and arms of the god and hence, in some sculptures and paintings, the god may have less or more than the prescribed number of heads and arms and similarly the attributes held in his hands also vary in different representations. In the present painting, he has only four hands, among which two carry a cup and a battle-axe. A mouse, peacock, bull and lion, the mounts of the deities, are depicted in front.

The Bharat Kala Bhavan, Varanasi, also has a miniature painting from Mandi datable to 18th century A.D. (No. 6749; Pl. XXIII) repesenting Sadāśiva. The god with his five heads visible in the front is seated cross-legged on a lotus. The three-eyed faces bear an *ardha-chandra* (crescent moon) on the forehead and the locks of hair tied up high are fastened with a snake. He wears ornaments of *rudrāksha* beads, a garland of human skulls and a tiger's skin as his lower garment with the face of the animal depicted in front. The right hands carry a rosary falling below the right knee, a *kapāla*, a trident, a sword and the raised hand is probably assuring protection. In the left hands, he holds a shield, a *khāṇḍā*, an indistinct object, and a bell, while the front left is held in *varada-mudrā*. The colours of the painting have peeled off at places.

An excellnnt painting of Basohli style of 1740 A.D., illustrating a story from the *Bhāgavata Purāṇa* (IV, 24), is also worth mentioning here.[20] Now preserved in the Museum of Fine Arts, Boston

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(No. 63.144), it shows Sadāśiva seated cross-legged on a decorated throne with Prachetās, the sons of king Prāchīnabarhi (so-called because of his having covered the earth's surface with blades of *kuśa* grass with their pointed ends turned eastwards) and Śatadruti (a daughter of the deity presiding over the ocean), standing before him with hands held near the chest in adoration. The three-eyed, five-faced and ten-armed god, besides wearing a tiara on each head, has a snake round the neck and is clothed in a tiger's skin. His front right hand holds a rosary, the lower end of which is supported by the corresponding left hand. In his remaining hands the god holds clock-wise a noose, a mace, a battle-axe, a double-edged straight sword, a trident, a shield, a cup and probably a horn. The masterly treatment of this *Purāṇic* story has been done by the gifted artist in a remarkable manner.

Another miniature, also probably painted at Mandi in the late 18th century A.D., shows simply a four-armed god with a crescent-shaped battle-axe and a *triśūla* tied with a *ḍamaru* in his rear hands, his lower right is in *abhaya-mudrā* and the corresponding left in *varada-mudrā* (N.M. No. 60.1560; Pl. XXIV). The fifth head which should be towards the sky as shown in Plate XXI, is facing towards the front as also depicted in the bronze image of the deity (Pl. XVII). His consort is seated on his lap and the couchant Nandi is depicted in front.

A miniature painting of Sadāśiva with his Śakti, prepared during Maratha rule in the late 18th century A.D., is exhibited in Śrī Bhavānī Museum, Aundh (No. 1060; Pl. XXV). All five faces have

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ūrdhva-trinetra on the foreheads. A small head of the personified river goddess Gaṅgā is depicted in the centre with its sacred waters falling on the right side of the god and flowing downwards. The deity holds a spouted jar, a rosary, a snake, an arrow and a trident in his right hands; while his left carry a *patākā*, a *ḍamaru*, a *ghaṇṭā*, *abhaya* and a *dhanusha*. His consort is seated on his thigh with Gaṇeśa in her lap. Besides the bull, Nārada, the divine musician is also shown standing and carrying his musical instrument.

Images of Sadāśiva are fashioned even now for worship by the pious as is proved by a fine modern bronze preserved in the State Museum, Lucknow (No. 37.878; Pls. XXVI-XXVII). It was acquired by the museum authorities from Varanasi, which is a great centre of Śiva worship and also famous for one of the twelve *Jyotirliṅgas*.

The five-headed god is seated cross-legged on a full-blown lotus with his front right hand in the attitude of assuring protection to his devotees. In his other right hands he holds a *triśūla*, a *vajra*, a *khaḍga* and a *paraśu*, while his left hands carry a broken object, *agni*, a *ghaṇṭā*, a *pāśa* and a *sarpa*. A crescent-moon referred to in the Bilhari inscription of the Chedi king Yuvarājadeva II, as 'a nectar-rayed unique flower in the forest of Śiva's matted hair' :

जटावनैककुसुमं शार्व्वः सुधादीधितिः,

is also beautifully shown on one of his heads.

Thus it is evident from the above that the worship of a five-faced Śiva can be traced back to the Śuṅga period (2nd-1st century B.C.). In the

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Kushāṇa period, the worship of the *Chaturmukhaliṅga* having a circular top, which also represented the five aspects of the god, became a common mode of worship. During the Gupta and later periods, fashioning of the *chaturmukhaliṅgas* became even more popular. Such *liṅgas* besides being enshrined in temples were also installed on a platform under a tree for worship.

New iconographic forms of gods and goddesses were evolved during the early mediaeval period. The ideology underlying the *chaturmukhaliṅga* was transformed into a purely human form which gave the deity five heads and ten arms holding different attributes. But as the description of Sadāśivamūrti varies in different texts, the images likewise often differ in their iconographic details. Besides these, there are certain sculptures like the inscribed image in the State Museum, Lucknow and *chatushpāda*-Sadāśiva from Khajuraho, about which we do not have any detailed description in our present state of knowledge.

NOTES

1. Banerji, R.D., Three sculptures in the Lucknow Museum, *Archaeological Survey of India, Annual Report*, 1909-10, pp. 147-48, pl. LIV, figs. C, D and E. Dr. J.N. Banerjea does not consider it as a Pañchamukha type of Śivaliṅga. He regards it a memorial column erected by Vāśishṭhi-putra Nāgaśrī for the sons of Khajahuti (or 'Khajahuti scions') who might have been his ancestors.—*Religion in Art and Archaeology*, pp. 68-69.
2. Rao, T.A.G., *Elements of Hindu Iconography*, 2, II, p. 371.
3. *Ibid.*, p. 375.

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4. Agrawala, V.S., *Śiva Mahādeva*, pp. 18-20.
5. The *Chaturmukha-Śivaliṅga* enshrined in the Chaturmukha Mahādeva temple at Nachana-Kuthara in Madhya Pradesh, which belongs to the Gupta period, has been wrongly assigned by Dr. Stella Kramrisch to 8th century A.D. See her *Art of India*, pl. 108.
6. Munshi, K.M., *Saga of Indian Sculpture*, pl. 52.
7. मुखलिङ्गं त्रिवक्त्रं वा एकवक्त्रञ्चतुर्मुखम् ।
   सम्मुखं चैकवक्त्रं स्यात्त्रिवक्त्रे पृष्ठतो नहि ॥
   पश्चिमास्यं स्थितं शुभ्रं कुङ्कुमाभं तथोत्तरम् ।
   याम्यं कृष्णं करालं स्यात् प्राच्यां दीप्ताग्निसन्निभम् ॥
   सद्यो वामं तथाऽघोरं तत्पुरुषं चतुर्थकम् ।
   पञ्चमञ्च तथेशानं योगिनामथगोचरम् [मप्यगोचरम्] ॥
   —*Rūpamaṇḍana*, IV, 92-94.
8. *Vishṇudharmottara Purāṇa*, III, 48, 1-19.
9. Sivaramamurti, C., Parallels and Opposites in Indian Iconography, *Journal of the Asiatic Society, Letters*, XXI, 2, p. 87, fig. 31.
10. *Vyākhyāna-mudrā*, *vitarka-mudrā* or *tarka-mudrā* is also known as *jñāna-mudrā* and has been described as follows :
    तर्जन्यङ्गुष्ठयोरग्रे मिथः संयोज्य चाङ्गुलीः ।
    प्रसार्य बन्धनं प्राहुस्तर्कमुद्रेति मान्त्रिकाः ॥
    i.e., 'joining the tips of the thumb and the index finger and straightening the other fingers after joining them together—this position of the hand is what the knowers of the *mantras* call *tarka-mudrā*.'
11. Otsuka, R.Y. and Lanius, M.C., *South Asian Sculptures : The Harold P. and Jane F. Ullman Collection, Denver Art Museum*, Denver, 1975, pl. 9. An almost similar image is also found in the Brahmeśvara temple at Bhubaneswar in Orissa. Daniélou, A., *Hindu Polytheism*, plate facing p. 192.
12. Mitra, H., Sadāśiva Worship in early Bengal : A Study in History, Art and Religion, *Journal of the Asiatic Society of Bengal* (N.S.), XXIX, pp. 171 ff and figures.
13. Prinsep, J., Copper-plate grant from Bakerganj, *Journal of the Asiatic Society*, VII, I, pp. 40 ff, figure of Sadāśiva on p. 38.

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14. Vasu, N.N., On a copper-plate grant of Viśvarūpa, one of the Sena kings of Bengal, *Journal of the Asiatic Society*, LXV, I, p. 11, fig. on p. 6. The copper-plate has a curvature at the top, bearing a ten-handed image of Sadāśiva similar to that in the grant from Bakerganj.
15. *Epigraphia Indica*, XV, pp. 282 ff.
16. *Ibid.*, XXVI, pp. 5-11.
17. Mitra, H., *op. cit.*, p. 172.
18. The Śiva temple at Ahichchhatra in Uttar Pradesh built during the Gupta period had the life-size terracotta figures of these river goddesses flanking its doorway.— Agrawala, V.S., Terracotta Figurines of Ahichchhatra, District Bareilly, U.P., *Ancient India*, New Delhi, No. 4, p. 133. These are now displayed in the National Museum, New Delhi (Nos. L.1 and L.2).
19. Singh, M., *Himālayan Art*, pl. on p. 10.
20. Beach, M.C., A *Bhāgavata Purāṇa* from the Panjab Hills and Related Paintings, *Bulletin of the Museum of Art*, Boston, LXIII, p. 169, fig. 2.

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CHAPTER II

MAHĀSADĀŚIVA

Mahāsadāśiva is another important aspect of Śiva. The *Mānasāra* as quoted by T.A.G. Rao gives a detailed description of Mahāsadāśivamūrti. It states that the god should have twenty-five faces, seventy-five eyes and fifty arms and should wear *jaṭā-makuṭas* and *kuṇḍalas* besides the snake ornaments. His two hands should display *abhaya* and *varada*-poses.[1]

The *Rūpamaṇḍana* mentions a multi-faced Sadāśiva. Though the text does not describe the number of heads of such a deity, yet from the number of arms which are given as sixteen, it appears that the icon referred to here belongs to Mahāsadāśiva variety. His right hands hold a *ḍamaru,* a *sudarśana*, a *sarpa*, a *śūla,* an *aṅkuśa,* a *kumbha*, a *kaumudī* and a *jayamālā*; while the left carry a *ghaṇṭā,* a *kapāla,* a *khaṭvāṅga, tarjanī,* a *kuṇḍikā,* a *dhanusha,* a *paraśu* and a *paṭṭīśa* :[1]

बहुरूपो दधद् दक्षे डमरूं च सुदर्शनम् ।
सर्पं शूलाङ्कुशौ कुम्भं कौमुदीं जयमालिकाम् ॥
घण्टाकपालखट्वाङ्गतर्जनी कुण्डिकां धनु ।
परशुं पट्टिशं चेति वामोर्ध्वादिक्रमेण हि ॥

—*Rūpamaṇḍana,* IV, 23-24.

Images of Mahāsadāśiva, though quite rare, have been found represented in stone, bronze and also in miniature paintings.

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Though numerous sculptures of Śiva in his various forms are known from North India, yet no image of Mahāsadāśiva has been published so far from the upper part of the country. A rare life-size sculpture of *chatushpāda*-Mahāsadāśiva is exhibited in the Archaeological Museum, Khajuraho (Pl. XXVIII). His heads arranged horizontally in two tiers remind us of the figures of Skanda-Kārttikeya depicted on some early Yaudheya coins and a dome-like projection above suggests the Īśāna aspect of the deity. His surviving lower right hand is held in gift-bestowing attitude and the four legs are arranged as in the image of Sadāśiva carved on the Kaṇḍariyā Mahādeva temple at Khajuraho (Pl. V). The sculpture can be dated to the Chandella period, 10th century A.D.

A colossal rock-cut sculpture of Mahāsadāśiva is carved near the Nīlakaṇṭha temple at Kalanjar in Madhya Pradesh (Pl. XXIX). The multi-armed god has several heads arranged horizontally in three rows. He holds a rosary, a *khaṭvāṅga* and a *mātuluṅga* and other attributes in his hands. He is shown *ūrdhva-retas* like some of the images of Sadāśiva from Bengal noticed in the previous chapter. A figure standing on the left of the god may represent either a devotee or an attendant. The image is datable to 13th century A.D.

A unique sculpture of Mahāsadāśiva carved in granite stone is *in situ* at Pedda Vengi in West Godavari district of Andhra Pradesh (Pl. XXX).[2] The ten-headed (arranged in one tier) and twenty-armed standing image of the god wears *jaṭā-makuṭas*, jewellery and *dhotī*. He holds various *āyudhas* like a club, a trident, a sword, etc. His front right hand

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is held in *abhaya-mudrā* and the corresponding left decorated with a *nāga-keyūra* is resting on the thigh. The elegant sculpture showing the continuation of Eastern Chāḷukya traditions in the Kākatīya period can be dated to 13th century A.D.

Another equally important image of Mahāsadāśiva made of brick in mortar and corresponding to the textual description as given in the *Mānasāra* can be seen at Vaithisvarankoyil in Tanjore district of Tamil Nadu (Pl. XXXI). He has twenty-five faces; each of the five aspects of Śiva, *i.e.*, Sadyojāta, Vāmadeva, Aghora, Tatpurusha and Īśāna being represented by five faces. "In this", as pointed out by T.A.G. Rao, "one other peculiarity is also observable, namely, the heads are arranged in tiers in arithmetical progression. The topmost tier has only one head, the next one below has three, the next five and so on till the last tier has nine heads. Only those heads which are on the borbers of this triangle of heads could be adorned with *jaṭā-makuṭas* and they alone are actually ornamented with these in the sculpture."[3] The deity has several arms, two of which are held in *abhaya* and *varada* poses. The sculpture can be dated to 18th century A.D.

A unique miniature painting in the collection of the National Museum, New Delhi, shows the figure of a twenty-armed Mahāsadāśiva with ten heads and eight legs (No. 56.163; Pl. XXXII). As seen above, the Chandella sculptors of Khajuraho had fashioned images of *chatushpāda*-Sadāśiva and Mahāsadāśiva, but no other representation of the god as *ashṭapāda*, as shown in the present painting, is known in the realm of Indian art. A crescent moon decorates

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his *jaṭa-makuṭa* on each head and he wears a tiger's skin as his lower garment. The all powerful god is shown blessing an aged sage standing before him in adoration with his hands held near the chest in *añjalī-mudrā*. The picturesque delineation of Mount Kailāsa in the background has several caves showing ascetics performing penances and celestial beings engaged in amorous dalliance.[4] It is a magnificent painting of Kangra style, 18th century A.D.

Another rare miniature painting in the National Museum, New Delhi, shows an eighteen-armed Mahāsadāśiva seated with his Śakti on a full-blown lotus placed on the couchant Nandi (No. 60.1263; Pl. XXXIII). One of his right hands is in *varada-mudrā*, while in others he holds a bell, a noose, a human-skull, a goad, a pestle, a mace (*gurja*), a trident and *paṭṭā*-sword. His left hands carry a kettle-drum, a lance (*barchhā*), a club, a harpoon (?), battle-axes (*tabara* and *pharasā*), a human-head, while the front left is in *abhaya-mudrā*. Besides a crescent-moon on the central head, the deity also wears a long garland, a tiger's skin and other ornaments. His dishevelled hair flowing around the head, the fierce countenance and the depiction of various weapons in the hands of the deity suggest that he has been represented in his terrific aspect. This excellent painting of Kangra style appears to have been executed at Chamba in early 19th century A.D.

A brief survey of the above images reveals that only a few representations of Mahāsadāśiva have been found as compared to the icons of Sadāśiva. The images of Mahāsadāśiva also completely differ amongst each other. Excepting the image of the

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god from Vaithisvarankoyil, which is partly based on the description of the *Mānasāra*, the others do not tally with it. The *Rūpamaṇḍana* mentions an image of the god with sixteen arms, but no sculpture corresponding to this description has been published so far. It can, therefore, be inferred that the artists who prepared these images and paintings mainly based them on the rules of iconography prevalent in their own regions. But it is indeed quite surprising that excepting Tamil Nadu, Andhra Pradesh, Madhya Pradesh and Himachal Pradesh, no image of Mahāsadāśiva has been published from Rajasthan, Uttar Pradesh and Bengal, where the worship of Śiva was as popular as in any other part of the country during the mediaeval period.

NOTES

1. प्रसन्नपञ्चविंशकस्फुटाननं जटाधरं
   सुपञ्चसप्ततीक्षणं कपालकुण्डलाङ्कितम् ।
   शतार्धहस्तभूषितं वराभयान्वितं सित
   भुजङ्गभूषणं परं भजे महासदाशिवम् ॥
   —Rao, T.A.G., *Elements of Hindu Iconography*, 2, II, p. 374.
2. Krishnamurti, K., A unique sculpture of Mahāsadāśiva from Pedda Vengi, Andhra Pradesh, *Journal of Oriental Research*, XXXVI, I-IV, pp. 1-2.
3. Rao, T.A.G., *op. cit.*, p. 374, pl. CXIV, fig. 2.
4. See Appendix G.

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CHAPTER III

CONSORT OF SADĀŚIVA

Muktā-vidruma-hema-nīla-dhavala-cchāyair-mukhe strī taṇair-yuktā miṁdu-nibaddha ratna-mukuṭā tattvārtha varṇāsmikām.

Gāyatrīṁ varadābhayāṅkuśa kaśāṁ śubhraṁ kapālaṁ guṇaṁ śaṁkhaṁ cakra mathāraviṁdayugalaṁ hastair vahantīṁ.

"I celebrate Gāyatrī according to her nature, as a woman who has attained to spiritual freedom, having coral, golden, white, blue and dusky faces arranged in a row, with a jewelled crown adorned by the moon, bearing in her hands (the seals of) 'charity' and 'fear not', an elephant goad, a whip, a shining skull, a rosary, a chank, a whirling discus, and two lotus flowers."[1]

The Śakti or consort of Sadāśiva referred to as Gāyatrī in ancient Sanskrit texts on *dhyānam* or *sādhana* is a unique form of *devī*, whose worship appears to have been in vogue mainly in the hill state of Himachal Pradesh. The goddess when shown in the company of her Lord, Sadāśiva, is invariably represented as a normal female figure like Umā or Gaurī with one head and two arms. She has a benign expression and her hands are either held in adoration of the god or she carries a flower and a cup as her offerings to him.

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The Śakti of Sadāśiva, when represented as an independent divinity as found in bronze images from Himachal Pradesh, has on the contrary five faces and ten arms and bears a terrific appearance like most of the images of Sadāśiva from that area. No literary or epigraphic description fully corresponding to this aspect of the *devī* is known so far. B. Ch. Chhabra on the basis of some Tāntric texts has tried to identify such figures with Svachchhanda-Bhairavī,[2] but the description does not fully agree with the iconographic features of such images. Another point of interest is that not a single stone sculpture illustrating this form of *devī* is known from Himachal Pradesh or elsewhere. Only a few bronzes and miniature paintings portraying the goddess in this particular aspect have come to our notice.

The two bronze images, fashioned in the hilly region of Chamba-Kangra during the mediaeval period, are preserved in the National Museum at New Delhi. The trefoil aureole, typical crown, ornaments and the modelling of the figures suggest an attribution to that area.

The first image, though less elaborate than the other, is earlier and has five faces and ten arms (No. 69.35; ht. 20.8 cms; Pl. XXXIV). The goddess is seated in *paryaṅkāsana* on her vehicle the personified Nandi.[3] She is decked with ornaments and wears a garland of skulls (*muṇḍa-mālā*) and a lower garment. The three-peaked crowns on her heads are very similar to the crowns depicted in the Pahari miniature paintings. In her right hands, the goddess holds a double-edged sword, a trident, an axe and a skull, while her left hands carry a club,

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probably fire, a noose and a *khaṭvāṅga*. Her front right hand is in *varada-mudrā* and the corresponding left in the *abhaya*-pose.

Devī's mount, the personified four-armed Nandi, is seated cross-legged on a full-blown lotus mounted on a pedestal. His face is tilted up towards the *devī* in reverential manner. He supports her with his upper hands, while the lower hands are joined near the chest in *añjalī-mudrā*. The figures are enclosed within a plain trefoil-shaped aureole. The image can be dated to 10th century A.D.

The second image of the consort of Sadāśiva is a piece of great artistic beauty (No. 64.102; ht. 37 cms; Pl. XXXV). The image, though quite similar to the earlier piece, is slightly different in its iconographical details. The goddess is seated at ease on her male *vāhana*. She wears bejewelled crowns and the quaint jewellery of that period. The terrific aspect of the goddess is suggested by her fifth grinning face and the flames shooting up from the crown. She has a third vertical eye on each face (the eye marks on her front faces are rubbed off). She has prominent breasts and an attenuated waist. In her right hands, she holds a double-edged sword, a lotus, a trident in a disc and a skull. Her left hands carry a goad, a noose, a manuscript and a jar of ambrosia. The fourth of the five right hands is in *abhaya mudrā* and the corresponding left is in the *varada*-pose. Thus, we notice a difference in the manner of holding the attributes. The hands of the four-armed *vāhana* are held in the same fashion as in the other image.

The interesting feature of this image is that it illustrates several other figures in the front. The

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figure of a devotee is shown on either side of the lotus seat of the *vāhana* of the goddess. The figure on the right is seated in *dhyāna-mudrā*, while that on the left is in adoration.

On the right side of the pedestal is *nṛtya*-Gaṇapati. His left leg is resting on the ground, while the right is raised in dancing posture. The four-armed deity holds a rosary in his rear right hand and a battle-axe in the rear left; his lower right hand holds a tooth and the corresponding left carries a bowl of sweet-balls (*modakas*), on which the twisted tip of his proboscis is placed. On the left, is the figure of four-armed Śiva as Bhairava, dancing with his left leg planted on the ground and the right raised high above the shoulder (like the *ūrdhva-tāṇḍava*-pose). He holds clock-wise a trident, a cobra, a skull-cup and a *khaṭvāṅga*. Both the gods wear jewelled crowns and not *jaṭā-makuṭas*, as found in North Indian mediaeval sculptures of the deities.

Under the right leg of Bhairava, a donor is seated with his hands in *añjalī-mudrā*. The pedestal is inscribed with a mutilated five line inscription in Śāradā characters of 12th century A.D. A trefoil aureole showing on the outer rim an alternating flame and conch motif surrounds the figures of the goddess and her mount.

A fine painting of the goddess datable to 18th century A.D., is exhibited in the Museum für Indische Kunst, Berlin (No. I 5126; Pl. XXXVI). Her five faces having different colours bear third eye-mark and a crescent moon decorates the crown worn on the central head. She carries clock-wise a rosary of white beads, a mace, a goad, two lotuses, a disc, a conch and a skull-cup in her hands. Her

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front right hand is in *varada-mudrā* and the corresponding left is held in *abhaya*-pose. Her lotus seat is surrounded by implements of worship as also shown in almost a contemporary Kangra painting preserved in the Ross-Coomaraswamy collection of the Museum of Fine Arts, Boston (No. 17.2576).[4]

Śrī Bhavānī Museum, Aundh, has also on display a rare painting representing the above aspect of *devī* (No. 106; Pl. XXXVII). She is seated cross-legged on a white lotus set on a decorated pedestal. She has five faces, having from the right red, golden, white, blue and yellow colours, symbolising the five aspects of Sadāśiva in his Śakti form. The goddess is ten-armed. Besides the two hands which are held in *abhaya* and *varada*-poses, the remaining three hold a whip (?), a goad and a disc. The left hands carry a conch, a *kapāla*, a rosary, and two carry lotuses. She wears tiaras on each head, nose-ornaments, and her rounded breasts and the bodily contours are similar to the bronze images of the *devī* noted above. But here, her *vāhana* and other figures are absent. This Pahari painting belongs to the Kangra style of the late 18th century A.D.

Tāntricism had become widespread in North India during the mediaeval period. The *kapāla* and *khaṭvāṅga* carried by the goddess suggest Tāntric affiliations. As no image of this variety has been discovered from other parts of the country, it appears that this particular form of the goddess, as the consort of Sadāśiva, was popular in the hilly region of North-Western India.

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NOTES

1. Coomaraswamy, A.K., *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*, V, p. 139.
2. Chhabra, B. Ch., Svachchhanda-Bhairavī bronze image from Kangra, *Journal of Indian History,* XLII, II, pp. 145-48.
3. Śiva as well as Māheśvarī, his Śakti and one of the Mātṛkās, have Nandi as their *vāhanas*. Secondly, Nandīśvara whether shown alone or with his consort is also often represented in human form. It can, therefore, be surmised that the human figure shown here as the mount of consort of Sadāśiva, represents the personified form of Nandi.
4. Coomaraswamy, A.K., *op. cit.*, p. 139, pl. LXIII, fig. CXCIX. I am very thankful to Dr. V. Mueller for kindly drawing my attention to these paintings and also for providing me a photograph of Pl. XXXVI during my visit to Museum für Indische Kunst, Berlin, in December 1975.

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CHAPTER IV

RESUMÉ

A review of the material in the foregoing pages reveals that the worship of Lord Śiva, both in his aniconic and anthropomorphic forms has existed in India since early times. A Śivaliṅga had the same significance as the human representation of the Lord and was duly worshipped along with Brahmā, Vishṇu and Maheśvara :

तथा ब्रह्माणमेव विष्णुमेव रुद्रमेव विभक्तांस्त्रीनेव अविभक्तांस्त्रीनेव लिङ्गरूपेणैव च सम्पूज्योपहारैश्चतुर्धा ।

—*Nṛsiṁhatāpanī Upanishad*, *Uttara*, 1, 3, 9.

The Bhita and the Gudimallam *liṅgas* testify to this form of worship in the 2nd-1st century B.C. The developed form of both these *liṅgas* makes it apparent that they continue a long established tradition. As seen earlier, the inscribed Bhita *liṅga* has five heads, which represent Śiva (*Pañchānana*) in his Sadāśiva form. Some early references to this form are found in the *Kaivalya Upanishad* (7, 18) and *Taittirīya Āraṇyaka* (X, 43-47).

During the early centuries of the Christian era, though several images of Śiva as Ardhanārīśvara and Harihara were carved by the sculptors of Mathura, the deity as Sadāśiva was simply represented by a *chaturmukhaliṅga* with a rounded dome suggesting his Īśāna aspect. This tradition conti-

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nued in the Gupta period as well, as is evident from several four-faced *liṅgas* found at different places in Rajasthan, Uttar Pradesh and Madhya Pradesh. It is indeed quite surprising that the master artists of the Gupta period, who evolved several new iconographic types of various Hindu deities, seem not to have carved images of Sadāśiva in human form, the more so since it is referred to in the contemporary *Vishṇudharmottara Purāṇa.*

In the early mediaeval period, Sadāśiva was worshipped both in the *liṅga* and human forms. The *chaturmukhaliṅgas* in Gurukul Kangri Museum, Haridwar, and the one under worship at Kanauj are among the most notable examples of this period. It will also be interesting to note that in many of the stone sculptures of Umāmaheśvara discovered from various parts of North India, the five aspects of Śiva viz. Sadyojāta, Vāmadeva, Aghora, Tatpurusha and Īśāna are symbolically represented by five *liṅgas* carved in relief on the upper part of the stele of the images.

In spite of the wide popularity of Śiva worship during the late mediaeval period, worship of his Sadāśiva form was comparatively less common than his other well-known forms. The only exception is Bengal, where the cult of Sadāśiva was very popular during the Sena period. In a good number of images of Sadāśiva from Bengal, he is generally depicted as *ūrdhva-meḍhra* (*membrum virile* shown aloft), which proves his *yogic* control of the senses:

कान्तासंमिश्रदेहोऽप्यविषयमनसां यः परस्ताद्यतीनाम् ।

—*Mālavikāgnimitram,* I, 1.

The life-size sculpture of *chatushpāda*-Sadāśiva

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found at Khajuraho is of great iconographic interest. The *Vishṇudharmottara Purāṇa* (III, 48, 18) calls the bull, the mount of Śiva, the divine four-footed Dharma. But no description of *chatushpāda*-Sadāśiva is yet known from any of the available texts. Besides this, the depiction of Sadāśiva as found in the images and also on the seals of the royal charters of the Sena kings of Bengal does not appear to be fully based on the descriptions given in the *Purāṇas* and other works on iconography.

Sculptures and miniature paintings representing Mahāsadāśiva, though quite few, present a rich variety for a student of Hindu iconography. The *Mānasāra* and *Rūpamaṇḍana* supply some information of a Mahāsadāśiva image, but excepting the image from Vaithisvarankoyil, no other depiction of the god agrees with the description given in the texts. Similarly, no literary data are available for the images of *chatushpāda* and *ashṭapāda*-Mahāsadāśiva and Mahāsadāśiva with his consort.

Though numerous sculptures of *devī*, both in her benign and terrific aspects, are known from various parts of the country, yet her representation as an independent deity, in the form of consort of Sadāśiva, having five heads and ten arms, is extremely important. However, it is interesting to note that this particular form of the goddess was mainly worshipped in the Chamba-Kangra region of Himachal Pradesh. Perhaps it was due to the influence of Tāntricism which was inseparably mixed up with Śaivism and Śāktism during the mediaeval period. Several of the images of Sadāśiva and his Śakti show them wearing a garland of human skulls

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and carrying deadly weapons besides a *kapāla* or a *muṇḍa* in their hands.

This brief attempt to trace the origin and development of the images of Sadāśiva, Mahāsadāśiva and consort of Sadāśiva is a humble effort and was undertaken in the hope that it would inspire similar monographs on other forms of Śiva.

आत्मा त्वं गिरिजा मतिः सहचराः प्राणाः शरीरं गृहं
पूजा ते विषयोपभोगरचना निद्रा समाधिस्थितिः ।
संचारः पदयोः प्रदक्षिणविधिः स्तोत्राणि सर्वा गिरो
यद्यत्कर्म करोमि तत्तदखिलं शंभो तवाराधनम् ।।

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APPENDIX A

VISHṆUDHARMOTTARA PURĀṆA, III, 48, 1-19

सद्योजातं वामदेवमघोरं च महाभुज ।
तथा तत्पुरुषं ज्ञेयमीशानं पञ्चमं मुखम् ।।
सद्योजातं मही प्रोक्ता वामदेवं तथा जलम् ।
तेजस्त्वघोरं विख्यातं वायुस्तत्पुरुषं मतम् ।।
ईशानं च तथाकाशमूर्ध्वस्थं पञ्चमं मुखम् ।
विभागेनाथ वक्ष्यामि शम्भोर्वदनपञ्चकम् ।।
महादेवमुखं ज्ञेयं पूर्वं शम्भोर्महात्मनः ।
नेत्राणि त्रीणि तस्याहुः सोमसूर्यहुताशनाः ।।
दक्षिणं तु मुखं रौद्रं भैरवं तत्प्रकीर्तितम् ।
पश्चिमं यन्मुखं तस्य नन्दिवक्त्रं तदुच्यते ।।
उमावक्त्रं च विज्ञेयं तस्य देवस्य चोत्तरम् ।
सदाशिवाख्यं विज्ञेयं पावनं तस्य पञ्चमम् ।।
त्रिलोचनानि सर्वाणि वामदेवं द्विलोचनम् ।
महादेवमुखं भूमिस्तेजः स्याद्भैरवं मुखम् ।।
नन्दिवक्त्रं तथा वायुरौमेयं चाप उच्यते ।
सदाशिवाख्यं विज्ञेयमाकाशं यदुनन्दन ।।
दिशो दश भुजास्तस्य विज्ञेयं वदनं प्रति ।
महादेवकरे ज्ञेयावक्षमालाकमण्डलू ।।
सदाशिवमुखे (? करे) ज्ञेयौ चापबाणौ महाभुज ।
माहेश्वरं ततश्चापं पिनाकमिति शब्दितम् ।।
तेषां तु पूर्वमेवोक्तं व्याख्यानं रिपुसूदन ।
दण्डश्च मातुलुङ्गश्च करयोर्भैरवस्य तु ।।
मृत्युर्दण्डो विनिर्दिष्टो मातुलुङ्गस्तथा करे ।
जगद्बीजस्य सर्वस्य ये राजन्परमाणवः ।।
तैः पूर्णं बीजपूरत्वं भैरवस्य करे स्मृतम् ।
चर्मशूले करे ज्ञेये नन्दिनो यदुनन्दन ।।

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पूर्वमेव च ते प्रोक्तं धर्मव्याकरणे मया ।
त्रिशूलदण्डमव्यक्तं शूलेषु व्यक्ततां गतम् ।।
सत्त्वं रजस्तमश्चैव विज्ञातव्यं नृपोत्तम ।
दर्पणोन्दीवरे ज्ञेये तथा देव्याः करद्वये ।।
आदर्श निर्मलं ज्ञानं वैराग्यं च तथोत्पलम् ।
महादेवस्य देवस्य व्याख्याता ब्राह्मणा जटाः ।।
ऐश्वर्यं तु कला चान्द्री मूर्ध्नि शम्भोः प्रकीर्तिता ।
त्रैलोक्यशमनः क्रोधो वासुकिर्नागराट् स्मृतः ।।
तृष्णा विशाला चित्रा च व्याघ्रचर्म प्रकीर्तितम् ।
वृषो हि भगवान्धर्मश्चतुष्पादः प्रकीर्तितः ।।
जगतो यदभावस्तु प्रकृतिः सा प्रकीर्तिता ।
शुक्ला च प्रकृतिः सर्वा तेन शुक्लो महेश्वरः ।।

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APPENDIX B

LIṄGA PURĀṆA, II, 14, 1-33

सनत्कुमार उवाच ।।
पंच ब्रह्माणि मे नंदिन्नाचक्ष्व गणसत्तम ।
श्रेयः करणभूतानि पवित्राणि शरीरिणाम् ।।
नंदिकेश्वर उवाच ।।
शिवस्यैव स्वरूपाणि पंच ब्रह्माह्वयानि ते ।
कथयामि यथातत्त्वं पद्मयोनेः सुतोत्तम ।।
सर्वलोकैकसंहर्ता सर्वलोकैकरक्षिता ।
सर्वलोकैकनिर्माता पंचब्रह्मात्मकः शिवः ।।
सर्वेषामेव लोकानां यदुपादानकारणम् ।
निमित्तकारणं चाहुस्स शिवः पंचधा स्मृतः ।।
मूर्तयः पंच विख्याताः पंच ब्रह्माह्वयाः पराः ।
सर्वलोकशरण्यस्य शिवस्य परमात्मनः ।।
क्षेत्रज्ञः प्रथमा मूर्तिः शिवस्य परमेष्ठिनः ।
भोक्ता प्रकृतिवर्गस्य भोग्यस्येशानसंज्ञितः ।।
स्थाणोस्तत्पुरुषाख्या च द्वितीया मूर्तिरुच्यते ।
प्रकृतिः सा हि विज्ञेया परमात्मगुहात्मिका ।।
अघोराख्या तृतीया च शंभोर्मूर्तिर्गरीयसी ।
बुद्धेः सा मूर्तिरित्युक्ता धर्माद्यष्टांगसंयुता ।।
चतुर्थी वामदेवाख्या मूर्तिः शंभोर्गरीयसी ।
अहंकारात्मकत्वेन व्याप्य सर्वं व्यवस्थिता ।।
सद्योजाताह्वया शंभोः पंचमी मूर्तिरुच्यते ।
मनस्तत्त्वात्मकत्वेन स्थिता सर्वशरीरिषु ।।
ईशानः परमो देवः परमेष्ठी सनातनः ।
श्रोत्रेंद्रियात्मकत्वेन सर्वभूते ष्ववस्थितः ।।
स्थितस्तत्पुरुषो देवः शरीरेषु शरीरिणाम् ।
त्वगिंद्रियात्मकत्वेन तत्त्वविद्भिरुदाहृतः ।।

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अघोरोपि महा देवश्चक्षुरात्मतया बुधैः ।
कीर्तितः सर्वभूतानां शरीरेषु व्यवस्थितः ।।
जिह्वेंद्रियात्मकत्वेन वामदेवोपि विश्रुतः ।
अंगभाजामशे षाणामंगेषु परिधिष्ठितः ।।
घ्राणेद्रियात्मकत्वेन सद्योजातः स्मृतो बुधैः ।
प्राणभाजां समस्तानां विग्रहेषु व्यवस्थितः ।।
सर्वेष्वेव शरीरेषु प्राणभाजां प्रतिष्ठितः ।
वागिंद्रियात्मकत्वेन बुधैरीशान उच्यते ।।
पाणींद्रियात्मकत्वेन स्थितस्तत्पुरुषो बुधैः ।
उच्यते विग्रहेष्वेव सर्वविग्रहधारिणाम् ।।
सर्वविग्रहिणां देहे ह्यघोरोपि व्यवस्थितः ।
पादेंद्रियात्मकत्वेन कीर्तितस्तत्त्ववेदिभिः ।।
पाय्विंद्रियात्मकत्वेन वामदेवो व्यवस्थितः ।
सर्वभूतनिकायानां कायेषु मुनिभिः स्मृतः ।।
उपस्थात्मतया देवः सद्योजातः स्थितः प्रभुः ।
इष्यते वेदशास्त्रज्ञैर्देहेषु प्राणधारिणाम् ।।
ईशानं प्राणिनां देवं शब्दतन्मात्ररुपिणम् ।
आकाशजनकं प्राहुर्मुनिवृंदारकप्रजाः ।।
प्राहुस्तत्पुरुषं देवं स्पर्शतन्मात्रकात्मकम् ।
समीरजनकं प्राहुर्भगवंतं मुनीश्वराः ।।
रूपतन्मात्रकं देवमघोरमपि घोरकम् ।
प्राहुर्वेदविदो मुख्या जनकं जातवेदसः ।।
रसतन्मात्ररूपत्वात् प्रथितं तत्त्ववेदिनः ।
वामदेवमपां प्राहुर्जनकत्वेन संस्थितम् ।।
सद्योजातं महादेवं गंधतन्मात्ररुपिणम् ।
भूम्यात्मानं प्रशंसंति सर्वतत्त्वार्थवेदिनः ।।
आकाशात्मानमीशानमादिदेवं मुनीश्वराः ।
परमेण महत्त्वेन संभूतं प्राहुरद्भुतम् ।।
प्रभुं तत्पुरुषं देवं पवनं पवनात्मकम् ।
समस्तलोकव्यापित्वात्प्रथितं सूरयो विदुः ।।
अर्थाचिततया ख्यातमघोरं दहनात्मकम् ।
कथयंति महात्मानं वेदवेक्यार्थवेदिनः ।।
तोयात्मकं महादेवं वामदेवं मनोरमम् ।

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जगत्संजीवनत्वेन कथितं मुनयो विदुः ।।
विश्वंभरात्मकं देवं सद्योजातं जगद्गुरुम् ।
चराचरैकभर्तारं परं कविवरा विदुः ।।
पंचब्रह्मात्मकं सर्वं जगत्स्थावरजंगमम् ।
शिवानंदं तदित्याहुर्मुनयस्तत्त्वदर्शिनः ।।
पंचविंशतितत्त्वात्मा प्रपंचे यः प्रदृश्यते ।
पंचब्रह्मात्मकत्वेन स शिवो नान्यतां गतः ।।
पंचविंशतितत्त्वात्मा पंचब्रह्मात्मकः शिवः ।
श्रेयोर्थिभिरतो नित्यं चिंतनीयः प्रयत्नः ।।

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APPENDIX C

ŚIVA PURĀṆĀ, TRITĪYA ŚATARUDRA-SAṀHITĀ, I, 3-50

असं ख्याता हि कल्पेषु विभोः सर्व्वश्वरस्य वै ।
अवतारास्तथापीह वक्ष्यहं तान्यथामति ।।
एकोनविंशकः कल्पो विज्ञेयः श्वेत लोहितः ।
सद्योजातावतारस्तु प्रथमः परि कीर्तितः ।।
तस्मिंस्तत्परमं ब्रह्म ध्यायतो ब्रह्मणस्तथा ।
उत्पन्नस्तु शिखायुक्तः कुमारः श्वेतलोहितः ।।
तं दृष्ट्वा पुरुषं ब्रह्मा ब्रह्मरूपिणमीश्वरम् ।
ज्ञात्वा ध्यात्वा स त्हृदये ववन्दे प्रयताञ्जलिः ।।
सद्योजातं शिवं बुद्ध्वा जहर्ष भुवनेश्वरः ।
मुहुर्मुहुश्च सद्बुध्दया परं तं समचिन्तयत् ।।
ततोऽस्य ध्यायतः श्वेताः प्रादुर्भूता यशस्विनः ।
कुमाराः परविज्ञानपरब्रह्मस्वरूपिणः ।।
सुनन्दो नन्दनश्चैव विश्वनन्दोपनन्दनौ ।
शिष्यास्तस्य महात्मानो यैस्तद्ब्रह्म समावृतम् ।।
सद्योजातश्च वै शम्भुर्ददौ ज्ञानं च वेधसे ।
सर्गशक्तिमपि प्रत्या प्रसन्नः परमेश्वरः ।।
(इति सद्योजातावतारः १)
ततो विंशतिमः कल्पो रक्तो नाम प्रकीर्तितः ।
ब्रह्मा यत्र महातेजा रक्तवर्णमधारयत् ।।
ध्यायतः पुत्र कामस्य प्रादुर्भूतो विधेस्सुतः ।
रक्तमाल्याम्बरधरो रक्ताक्षो रक्तभूषणः ।।
स तं दृष्ट्वा महात्मानं कुमारं ध्यानमाश्रितः ।
वामदेवं शिवं ज्ञात्वा प्रणनाम कृतांजलिः ।।
ततस्तस्य सुता ह्यासंश्चत्वारो रक्तवाससः ।
विरजाश्च विवाहश्च विशोको विश्वभावनः ।।
वाम देवः स वै शम्भुर्ददौ ज्ञानं च वेधसे ।

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सर्गशक्तिमपि प्रीत्या प्रसन्नः परमेश्वरः ।।
(इति वामदेवावतारः २)

एकविंशतिमः कल्पः पीतवासा इति स्मृतः ।
ब्रह्मा यत्र महाभागः पीतवासा बभूव ह ।।
ध्यायतः पुत्रकामस्य विधेर्जातः कुमारकः ।
पीतवस्त्रादिकप्रौढो महातेजा महाभुजः ।।
तं दृष्ट्वा ध्यानसंयुक्तं ज्ञात्वा तत्पुरुषं शिवम् ।
प्रणनाम ततो बुद्ध्या गायत्रीं शांकरीं विधिः ।।
जपित्वा तु महादेवीं सर्वलोकनमस्कृताम् ।
प्रसन्नस्तु महादेवो ध्यानयुक्तेन चेतसा ।।
ततोऽस्य पार्श्वतो दिव्याः प्रादुर्भूताः कुमारकः ।
पीतवस्त्रा हि सकला योगमार्गप्रवर्तकाः ।।
(इति तत्पुरुषावतारः ३)

ततस्तस्मिन्गते कल्पे पीतवर्णे स्वयंभुवः ।
पुनरन्यः प्रवृत्तस्तु कल्पो नाम्ना शिवस्तु स ।।
एकार्णवे संव्यतीते दिव्यवर्षसहस्रके ।
स्रष्टुकामः प्रजा ब्रह्मा चिन्तयामास दुःखितः ।।
ततोऽपश्यन्महातेजाः प्रादुर्भूतं कुमारकम् ।
कृष्णवर्णं महावीर्य्यं दीप्यमानं स्वतेजसा ।।
धृतकृष्णाम्बरोष्णीषं कृष्णयज्ञोपवीतिनम् ।
कृष्णेन मौलिना युक्तं कृष्णस्नानानुलेपनम् ।।
स तं दृष्ट्वा महात्मानमघोरं घोरविक्रमम् ।
ववन्दे देवदेवेशमद्भुतं कृष्णपिंगलम् ।।
अघोरं तु ततो ब्रह्मा ब्रह्मरूपंव्यचितयत् ।
तुष्टाव वाग्भिरिष्टाभिर्भक्तवत्सलमव्ययम् ।।
अथास्य पार्श्वतः कृष्णाः कृष्णस्नानानुलेपनाः ।
चत्वारस्तु महात्मानः संबभूवुः कुमारकाः ।।
कृष्ण कृष्णशिखश्चैव कृष्णा स्यः कृष्णकण्ठधृक् ।
इति तेऽव्यक्तनामानः शिवरूपाः सुतेजसः ।।
एवंभूता महात्मानो ब्रह्मणः सृष्टिहेतवे ।
योगं प्रवर्त्तया मासुर्घोराख्यं महदद्भुतम् ।।
(इत्यघोरावतारश्चतुर्थः ४)

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अथान्यो ब्रह्मणः कल्पः पावर्त्तत मुनीश्वराः ।
विश्वरूप इति ख्यातो नामतः परमाद्भुतः ॥
ब्रह्मणः पुत्रकामस्य ध्यायतो मनसा शिवम् ।
प्रादुर्भूता महानादा विश्वरूपा सरस्वती ॥
तथाविधः स भगवानीशानः परमेश्वरः ।
शुद्धस्फटिकसंकाशः सर्वाभरणभूषितः ॥
तं दृष्ट्वा प्रणनामासौ ब्रह्मेशानमजं विभुम् ।
सर्वगं सर्वदं सर्वं सुरूपं रूपवर्जितम् ॥
ईशानोऽपि तथादिश्य सन्मार्गं ब्रह्मणे विभुः ।
सशक्तिः कल्पयांचक्रे स बालांश्चतुरः शुभान् ॥
जटी मुण्डी शिखण्डी च अर्द्धमुण्डश्च जज्ञिरे ।
योगेनादिश्य सद्धर्मं कृत्वा योगगतिं गताः ॥
(इतीशानावतारः पञ्चमः ५)

एवं संक्षेपतः प्रोक्तः सद्यादीनां समुद्भवः ।
सनत्कुमार सर्वज्ञ लोकानां हितकाम्यया ॥
अथ तेषां महाप्राज्ञ व्यवहारं यथायथम् ।
त्रिलोकहितकारं हि सर्वं ब्रह्माण्डसंस्थितम् ॥
ईशानः पुरुषो घोरो वामसंज्ञस्तथैव च ।
ब्रह्मसंज्ञो महेशस्य मूर्तयः पंच विश्रुताः ॥
ईशानः शिवरूपश्च गरीयान्प्रथमः स्मृतः ।
भोक्तारं प्रकृतेः साक्षात्क्षे त्रज्ञमधिति ष्ठति ॥
शैवस्तत्पुरुषाख्यश्च स्वरूपो हि द्वितीयकः ।
गुणाश्रयात्मकं भोग्यं सर्वज्ञमधितिष्ठति ॥
धर्माय स्वांगसंयुक्तं बुद्धितत्त्वं पिनाकिनः ।
अघोराख्यस्वरूपो यस्तिष्ठत्यंतस्तृतीयकः ॥
वामदेवाह्वयो रूपश्चतुर्थः शङ्करस्य हि ।
अहंकृतेरधिष्ठानो बहुकार्यकरः सदा ॥
ईशानाह्वस्वरूपो हि शंकरस्येश्वरः सदा ।
श्रोत्रस्य वचसश्चापि विभो र्व्योम्नस्तथैव च ॥
त्वक्पाणिस्पर्शवायूनामीश्वरं रूपमैश्वरम् ।
पुरुषाख्यं विचारज्ञा मतिमन्तः प्रचक्षते ॥
वपुषश्च रसस्यापि रूपस्याग्नेस्तथैव च ।
अघोराख्यमधिष्ठानं रूपमाहुर्मनीषिणः ॥

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रशनायाश्च पायोश्चरसस्यापां तथैव च।
ईश्वरं वामदेवाख्यं स्वरूपं शांकरं स्मृतम् ॥
घ्राणस्यचैवोपस्थस्य गंधस्य च भुवस्तथा।
सद्योजाताह्वयं रूपमीश्वरं शांकरं विदुः ॥
इमे स्वरूपाः शंभोर्हि वन्दनीयाः प्रयत्नतः।
श्रेयोर्थिभिर्नरैः नित्यं श्रेयसामेकहेतवः ॥
यः पठेच्छृणुयाद्वापि सद्यादीनां समुद्भवम्।
स भुक्त्वा सकलान्कामान्प्रयाति परमां गतिम् ॥

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APPENDIX D

APARĀJITAPṚCHCHHĀ, 212, 1-22

सद्यो वामोऽघोरतत्पुरुषावीशान एव च ।
मृत्युंजयश्च विजयः किरणाक्षोऽघोरास्त्रकः ।।
श्रीकण्ठश्च महादेवो रुद्राश्चैकादश स्मृताः ।
द्वादशकलासम्पूर्ण-मूर्तिश्चैवं सदाशिवः ।।
गणेशं च कुमारं च तथाऽष्टौ द्वारपालकान् ।
दिकपालकसमायुक्तं नृत्यन्तं त्रिपुरान्तकम् ।।
अर्धनारीश्वरम् वक्ष्ये तथा चोमामहेश्वरम् ।
कृष्णशङ्करमेवं च हरिहरपितामहम् ।।
हरिहरस्वर्णगर्भं सचन्द्रार्कं पितामहम् ।
त्रिपुरुषं ब्रह्म-विष्णमहेशं तु त्रिमूर्तिभिः ।।
भास्करं ग्रहसम्युक्तं कृष्ण च द्वारकास्थितम् ।
जैनेन्द्रं वच्मि चतुर्वि-शति तीर्थङ्करानपि ।।
गौर्याश्चैव तथा मूर्ति दुर्गानवकमेव च ।
श्रियस्तथा च भैरव्या मातृणां च तथाष्टकम् ।।
शुक्लाम्बरधरं देवं शुक्लमाल्यानुलेपनम् ।
शुक्लोष्णीषं शुक्लनेत्रं शुक्लयज्ञोपवीतिनम् ।।
जटाभारसमायुक्तं बालेन्दुकृतशेखरम् ।
त्रिलोचनं सौम्यमुखं चतुःकुण्डलभूषितम् ? ।।
दिव्यदेहं महाकायं नवयौवनमण्डितम् ।
महाभुजं महोत्साहं वरदाभयपाणिकम् ।।
इति सद्योजातः प्रथमो रुद्रः ।।
रक्ताम्बरधरं देवं रक्तयज्ञोपवीतिनम् ।
रक्तोष्णीषं रक्तनेत्रं रक्तमाल्यानुलेपनम् ।।
जटायां कृतचंद्रं च त्रिनेत्रं तुङ्गनासिकम् ।
महारक्तं महाबाहुं शूल खट्वाङ्ग धारिणम् ।।

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रक्तास्यं रक्तनयनं ? रक्तकुण्डलधारिणम् ।
सर्वालङ्कारसम्युक्तं सर्वाभरणभूषितम् ॥
इति वामदेवो द्वितीयो रुद्रः ॥

करालदंष्ट्रं विकटास्यं सर्पशीर्षं त्रिलोचनम् ।
मुण्डमालाधरं देवं सर्पकुण्डलमण्डितम् ॥
भुजङ्गकेयूरधरं सर्पहारोपवीतिनम् ।
गोनसं कटिसूत्रं च गले वृश्चिकमालिकाम् ॥
नीलोत्पलदलश्याममतसीपुष्पसन्निभम् ।
भृङ्गभ्रूभङ्गजटिलं शशाङ्ककृतशेखरम् ॥
तक्षकं कर्कोटकं च पायूनेत्रे पुरौ कृतौ ।
अघोरसंज्ञकं हेतुं कालरूपमिवापरम् ॥
महावीर्यं महोत्साहमष्टबाहुं महाबलम् ।
रिपुसैन्यं त्रासयन्तं निवेशो यत्र भूतले ॥
खट्वाङ्गं च कपालं च खेटकं पाशमेव च ।
वामहस्तचतुष्कण शस्त्राणां च चतुष्टयम् ॥
त्रिशूलं कलशं खड्गं दण्डञ्चैवारिमर्दनम् ।
करेषु वै दक्षिणेषु चैतदस्त्रचतुष्टयम् ॥
इत्यघोर स्तृतीयो रुद्रः ॥

पीताम्बरधरं देवं पीतयज्ञोपवीतिनम् ।
मातुलिङ्गं करे वामे अक्षसूत्रं च दक्षिणे ॥
इति तत्पुरुषश्चतुर्थो रुद्रः ॥

शुद्धस्फटिकसंकाशं जटाचन्द्रविभूषितम् ।
त्रिनेत्रं शूलहस्तं च वामे धृतकपालकम् ॥
इतिशानः पञ्चमो रुद्रः ॥

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APPENDIX E

RŪPAMAṆḌANA, IV, 1-13

सद्योजातः

शुक्लाम्बरधरं देवंशुक्लमाल्यानुलेपनम् ।
जटाभारयुतं कुर्याद् बालेन्दुकृतशेखरम् ।।
त्रिलोचनं सौम्यमुखं कुण्डलाभ्यामलङ्कृतम् ।
सद्योजातं महोत्साहं वरदाभयपाणिनम् ।।

वामदेवः

रक्ताम्बरधरं देवं रक्तयज्ञोपवीतिनम् ।
रक्तोष्णीषं रक्तनेत्रं रक्तमाल्यानुलेपनम् ।।
जटाचन्द्रधरं कुर्यात्त्रिनेत्रं तुङ्गनासिकम् ।
वामदेवं महाबाहुं खड्गखेटकधारिणम् ।।

अघोरः

द्रंष्ट्राकरालवदनं सर्पशीर्षं त्रिलोचनम् ।
रुण्डमालाधरं देवं सर्पकुण्डलमण्डितम् ।।
भुजङ्गकेयूरधरं सर्पहारोपवीतिनम् ।
योनसं (?) कटिसूत्रेण गले वृश्चिकमालिकम् ।।
नीलोत्पलदलश्याममतसीपुष्पसन्निभम् ।
पिङ्गभूपिङ्गजटिलं शशाङ्ककृतशेखरम् ।।
तक्षकं मुष्टिकञ्चैव [तक्षकोमुष्टिकचैव] पादयोस्तस्य नूपुरौ ।
अघोररूपकं कुर्यात् कालरूपमिवापरम् ।।
महावीर्यं महोत्साहमष्टबाहुं महाबलम् ।
शमयन्तं रिपोः सद्यं [सङ्घं] निवेशो यत्रभूतले ।।
खट्वाङ्गञ्च कपालञ्च खेटकं पात्रमेव च ।
वामहस्तेषु कर्त्तव्यमेतच्छस्त्रचतुष्टयम् ।।
त्रिशूलं परशुः खड्गं [खड्गो] दण्डश्चैवारिमर्दनः ।
शस्त्राण्येतानि चत्वारि दक्षिणेषु करेषु च ।।

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तत्पुरुषः

पीताम्बरस्तत्पुरुषः पीतयज्ञोपवीतवान् ।
मातुलिङ्गं करे वामेऽक्षमाला दक्षिणे तथा ॥

ईशः

शुद्धः स्फटिकसंकाशो [शुद्धस्फटिकसंकाशो]
जटाचन्द्रविभूषितः ।
अक्षास्त्रिशूलहस्तौ च [त्र्यक्षस्त्रिशूलहस्तश्च]
कपालं वामतः शुभम् ॥

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APPENDIX E

RŪPAMAṆḌANA, IV, 1-13

सद्योजातः

शुक्लाम्बरधरं देवंशुक्लमाल्यानुलेपनम् ।
जटाभारयुतं कुर्याद् बालेन्दुकृतशेखरम् ॥
त्रिलोचनं सौम्यमुखं कुण्डलाभ्यामलङ्कृतम् ।
सद्योजातं महोत्साहं वरदाभयपाणिनम् ॥

वामदेवः

रक्ताम्बरधरं देवं रक्तयज्ञोपवीतिनम् ।
रक्तोष्णीषं रक्तनेत्रं रक्तमाल्यानुलेपनम् ॥
जटाचन्द्रधरं कुर्यात्त्रिनेत्रं तुङ्गनासिकम् ।
वामदेवं महाबाहुं खड्गखेटकधारिणम् ॥

अघोरः

द्रंष्ट्राकरालवदनं सर्पशीर्षं त्रिलोचनम् ।
रुण्डमालाधरं देवं सर्पकुण्डलमण्डितम् ॥
भुजङ्गकेयूरधरं सर्पहारोपवीतिनम् ।
योनसं (?) कटिसूत्रेण गले वृश्चिकमालिकम् ॥
नीलोत्पलदलश्याममतसीपुष्पसन्निभम् ।
पिङ्गभूपिङ्गजटिलं शशाङ्ककृतशेखरम् ॥
तक्षकं मुष्टिकञ्चैव [तक्षकोमुष्टिकचैव] पादयोस्तस्य नूपुरौ ।
अघोररूपकं कुर्यात् कालरूपमिवापरम् ॥
महावीर्यं महोत्साहमष्टबाहुं महाबलम् ।
शमयन्तं रिपोः सद्यं [सङ्घं] निवेशो यत्रभूतले ॥
खट्वाङ्गञ्च कपालञ्च खेटकं पात्रमेव च ।
वामहस्तेषु कर्त्तव्यमेतच्छस्त्रचतुष्टयम् ॥
त्रिशूलं परशुः खड्गं [खड्गो] दण्डश्चैवारिमर्दनः ।
शस्त्राण्येतानि चत्वारि दक्षिणेषु करेषु च ॥

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तत्पुरुषः

पीताम्बरस्तत्पुरुषः पीतयज्ञोपवीतवान् ।
मातुलिङ्गं करे वामेऽक्षमाला दक्षिणे तथा ॥

ईशः

शुद्धः स्फटिकसंकाशो [शुद्धस्फटिकसंकाशो]
जटाचन्द्रविभूषितः ।
अक्षास्त्रिशूलहस्तौ च [त्र्यक्षस्त्रिशूलहस्तश्च]
कपालं वामतः शुभम् ॥

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APPENDIX F

UTTARA-KĀMIKĀGAMA, 143

सदेशस्थापनं वक्ष्ये तल्लक्षणपुरस्सरम् ।
द्रव्यैश्शिलादिभिः कुर्य्यात्पूर्वोक्तैस्तं विशेषतः ॥
बद्धपद्मासनं श्वेतं स्थितं पञ्चास्यसंयुतम् ।
पिङ्गलाभजटाचूडं (जूटं ?) दशदोर्दण्डमण्डितम् ॥
अभयं च प्रसादं च तथा शक्तिं त्रिशूलकम् ।
खट्वाङ्गं दक्षभागस्थैर्वहन्तं करपल्लवैः ॥
भुजङ्गं चाक्षमालां च डमरुं नीलपङ्कजम् ।
बीजापूरम् (बीजपूरम् ?) च वामस्थैर्वहन्तं सुप्रसन्नकम् ॥
अर्चनाध्यायसंसिद्धध्यानान्तरयुतं तु वा ।
इच्छाज्ञानाक्रियाशक्तित्रयसंक्लृप्तलोचनम् ॥
ज्ञानचन्द्रकलायुक्तं कलावर्षोपलक्षितम् ।
ब्रह्मसूत्रादिकं कार्य्यं सुवेशः प्रतिमोदितम् ॥
एवं सदाशिवः कार्यो मनोन्मन्या समन्वितः ॥

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APPENDIX G

BHĀGAVATA PURĀṆA, IV, 6, 8-22
Description of Mount Kailāsa

जन्मौषधितपोमन्त्रयोगसिद्धैर्नरेतरैः ।
जुष्टं किन्नरगन्धर्वैरप्सरोभिर्वृतं सदा ॥
नानामणिमयैः शृङ्गैर्नानाधातुविचित्रितैः ।
नानाद्रुमलतागुल्मैर्नानामृगगणावृतैः ॥
नानामलप्रस्रवणैर्नानाकन्दरसानुभिः ।
रमणं विहरन्तीनां रमणैः सिद्धयोषिताम् ॥
मयूरकेकाभिरुतं मदान्धालिविमूर्च्छितम् ।
प्लावितै रक्तकण्ठानां कूजितैश्च पतत्रिणाम् ॥
आह्वयन्तमिवोद्धस्तैर्द्विजान् कामदुघैर्द्रुमैः ।
व्रजन्तमिव मातङ्गैर्गृणन्तमिव निर्झरैः ॥
मन्दारैः परिजातैश्च सरलैश्चोपशोभितम् ।
तमालैः शालतालैश्च कोविदारासनार्जुनैः ॥
चूतैः कदम्बैर्नीपैश्च नागपुन्नागचम्पकैः ।
पाटलाशोकबकुलैः कुन्दैः कुरबकैरपि ॥
स्वर्णार्णशतपत्रैश्च वररेणुकजातिभिः ।
कुब्जकैर्मल्लिकाभिश्च माधवीभिश्च मण्डितम् ॥
पनसोदुम्बराश्वत्थप्लक्षन्यग्रोधहिङ्गुभिः ।
भूर्जैरोषधिभिः पूगै राजपूगैश्च जम्बुभिः ॥
खर्जूराम्रातकाम्राद्यैः प्रियालमधुकेङ्गुदैः ।
द्रुमजातिभिरन्यैश्च राजितं वेणुकीचकैः ॥
कुमुदोत्पलकह्लारशतपत्रवनार्द्धिभिः ।
नलिनीषु कलं कूजत्खगवृन्दोपशोभितम् ॥

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मृगैः शाखामृगैः क्रोडैर्मृगेन्द्रैर्ऋक्षशल्यकैः ।
गवयैः शरभैर्व्याघ्रै रुरुभिर्महिषादिभिः ॥

कर्णान्त्रैकपदाश्वास्यैर्निजुष्टं वृकनाभिभिः ।
कदलीखण्डसंरुद्धनलिनीपुलिनश्रियम् ॥

पर्यस्तं नन्दया सत्याः स्नानपुण्यतरोदया ।
विलोक्य भूतेशगिरिं विबुधा विस्मयं ययुः ॥

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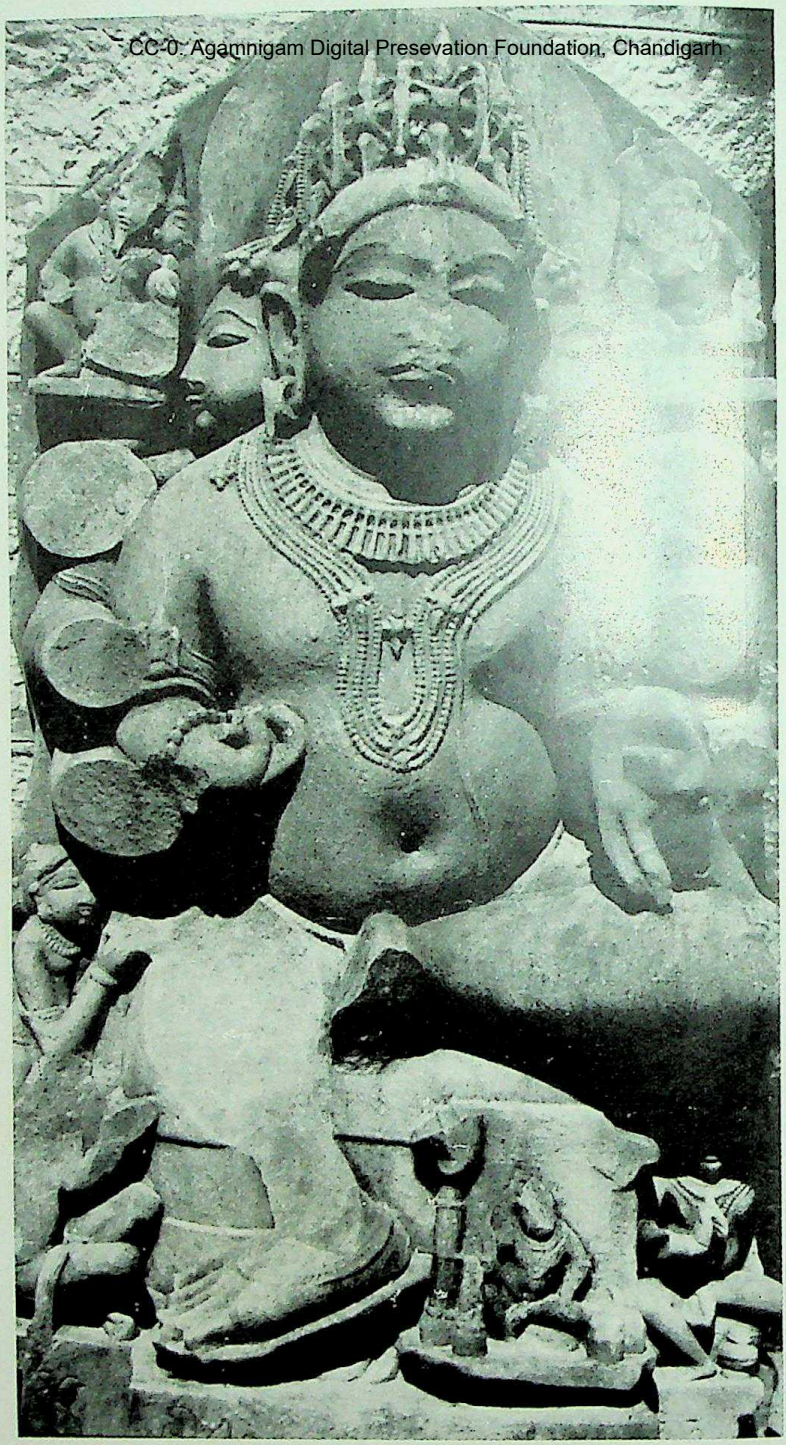

IV
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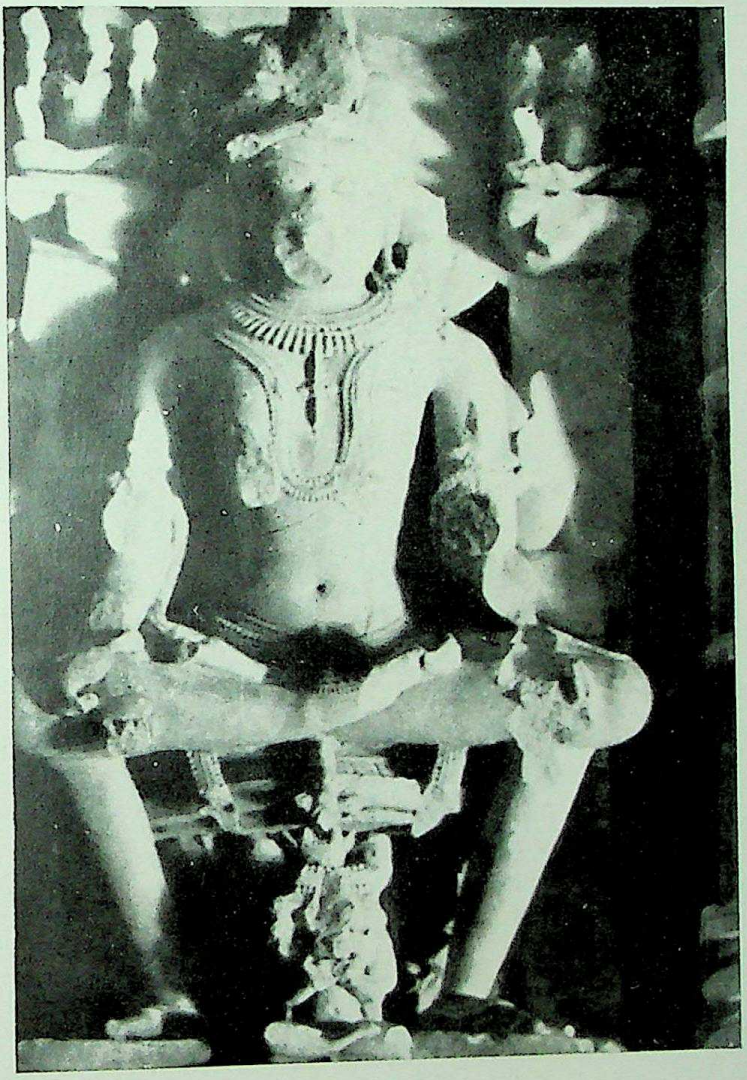

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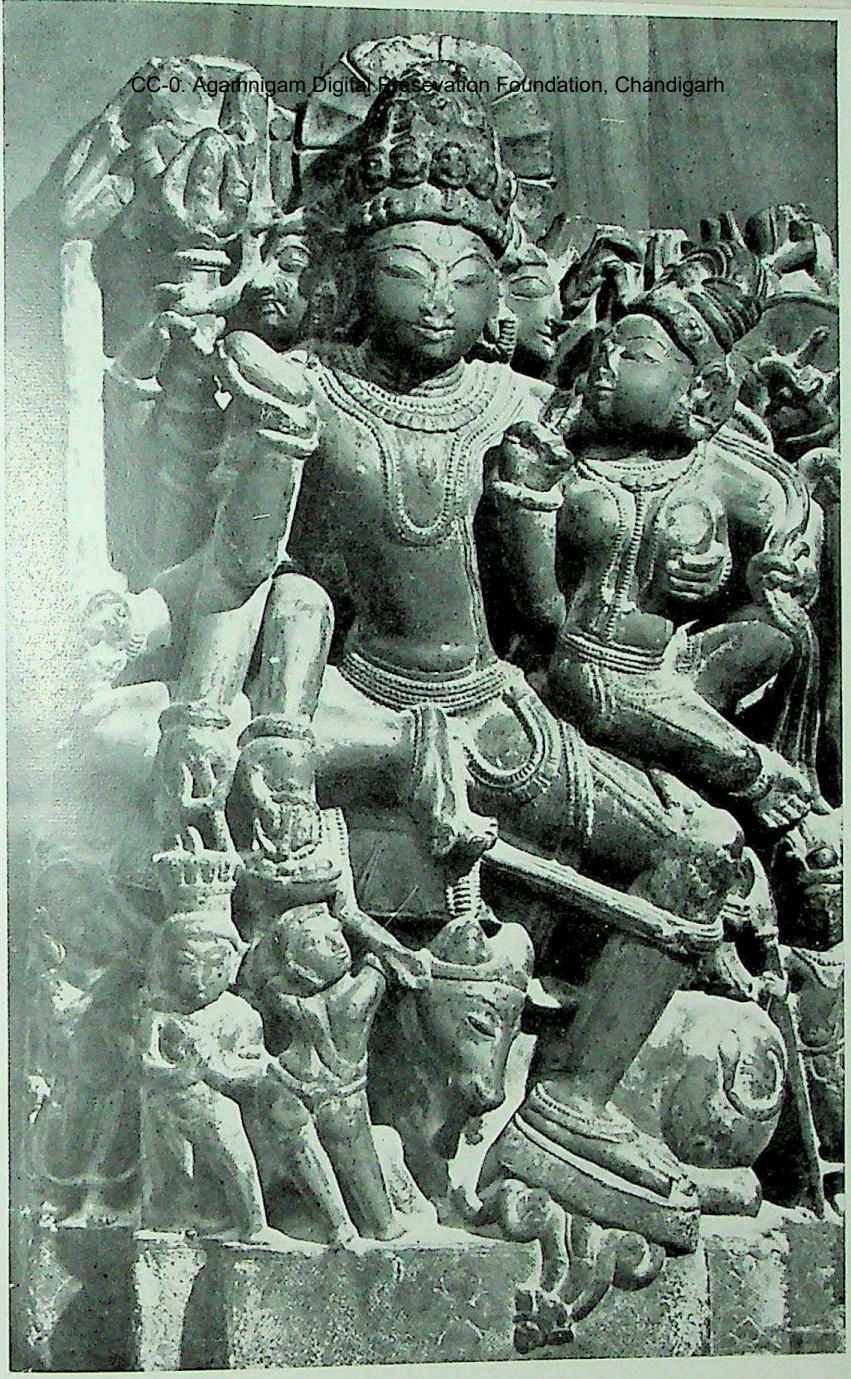

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XIII
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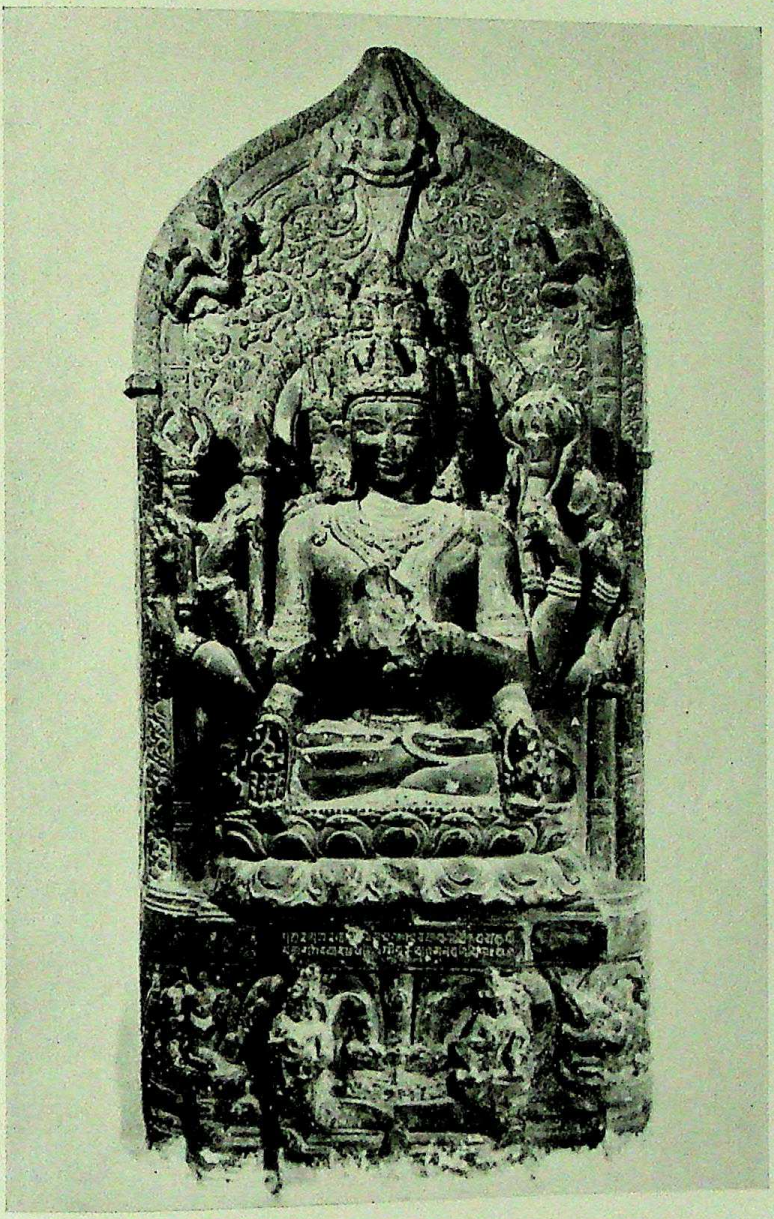

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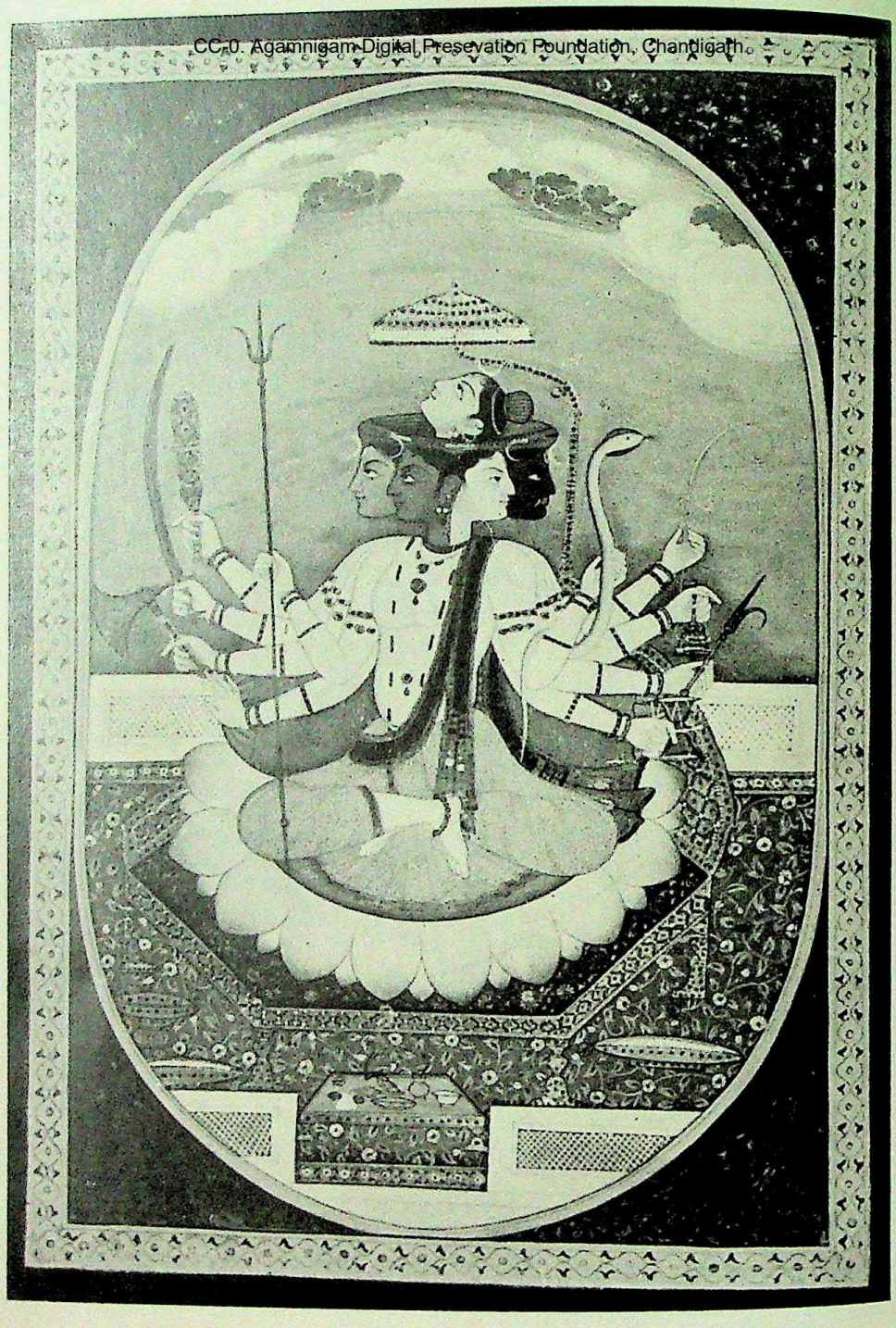

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XXIV
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National Museum, New Delhi

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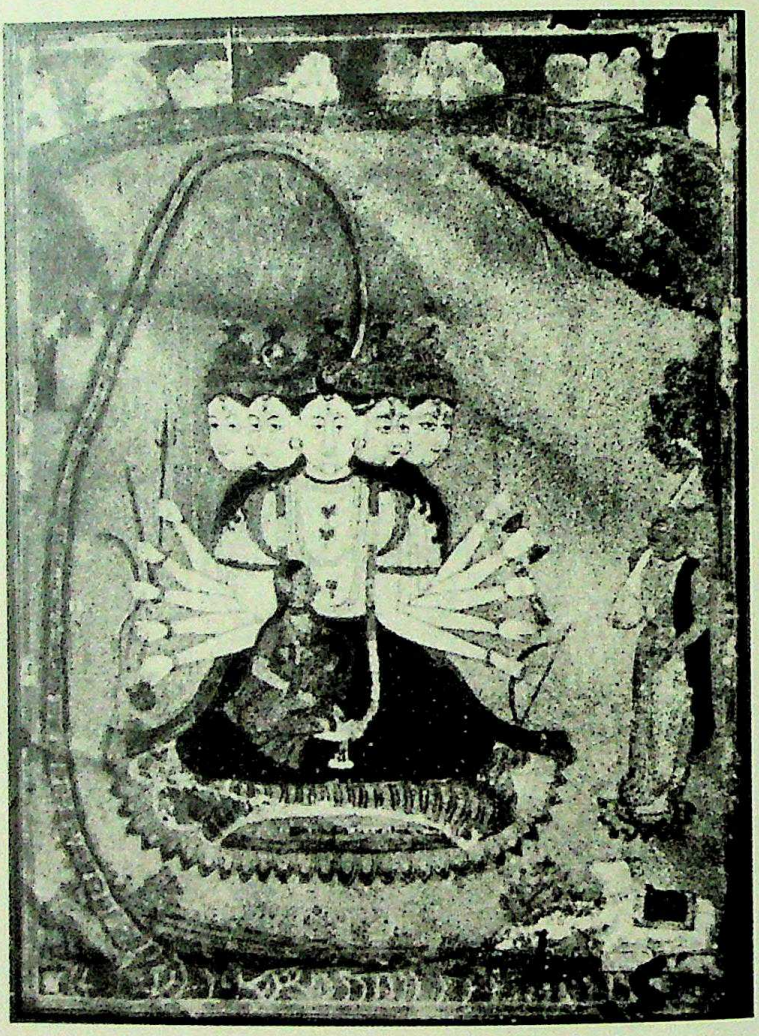

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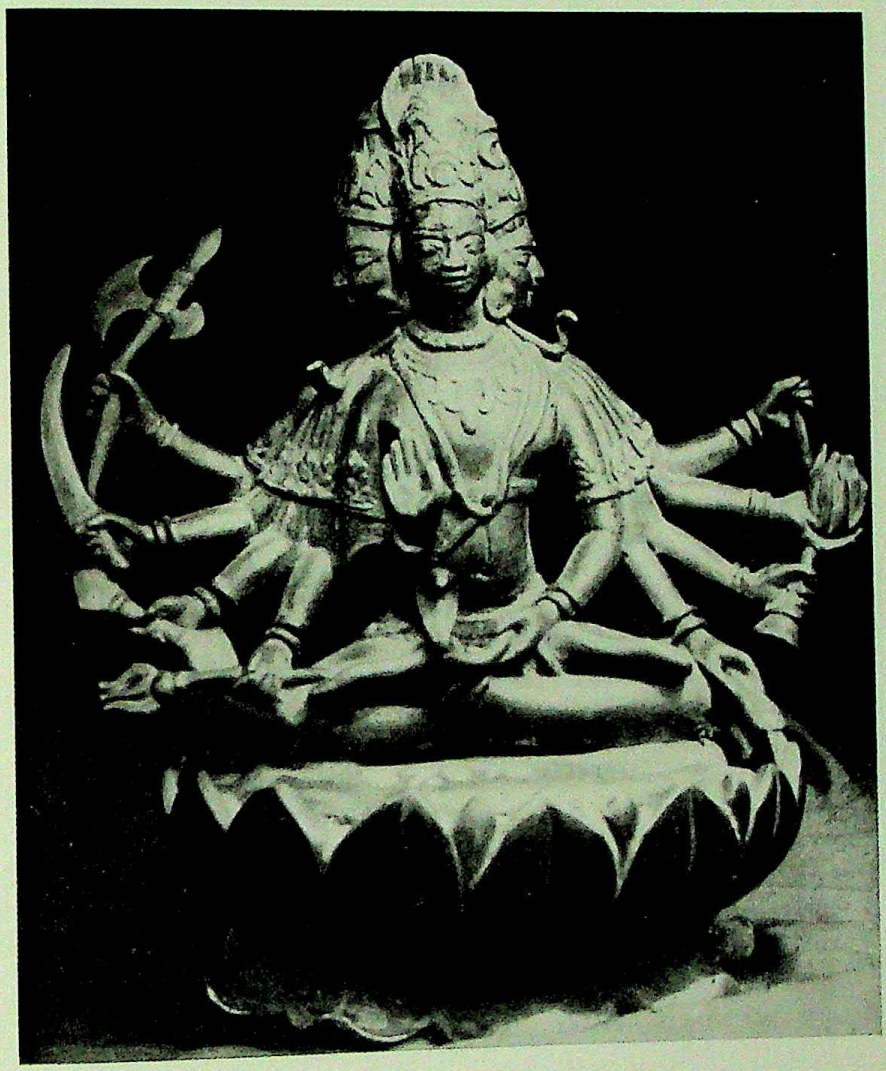

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XXVII
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XXVIII
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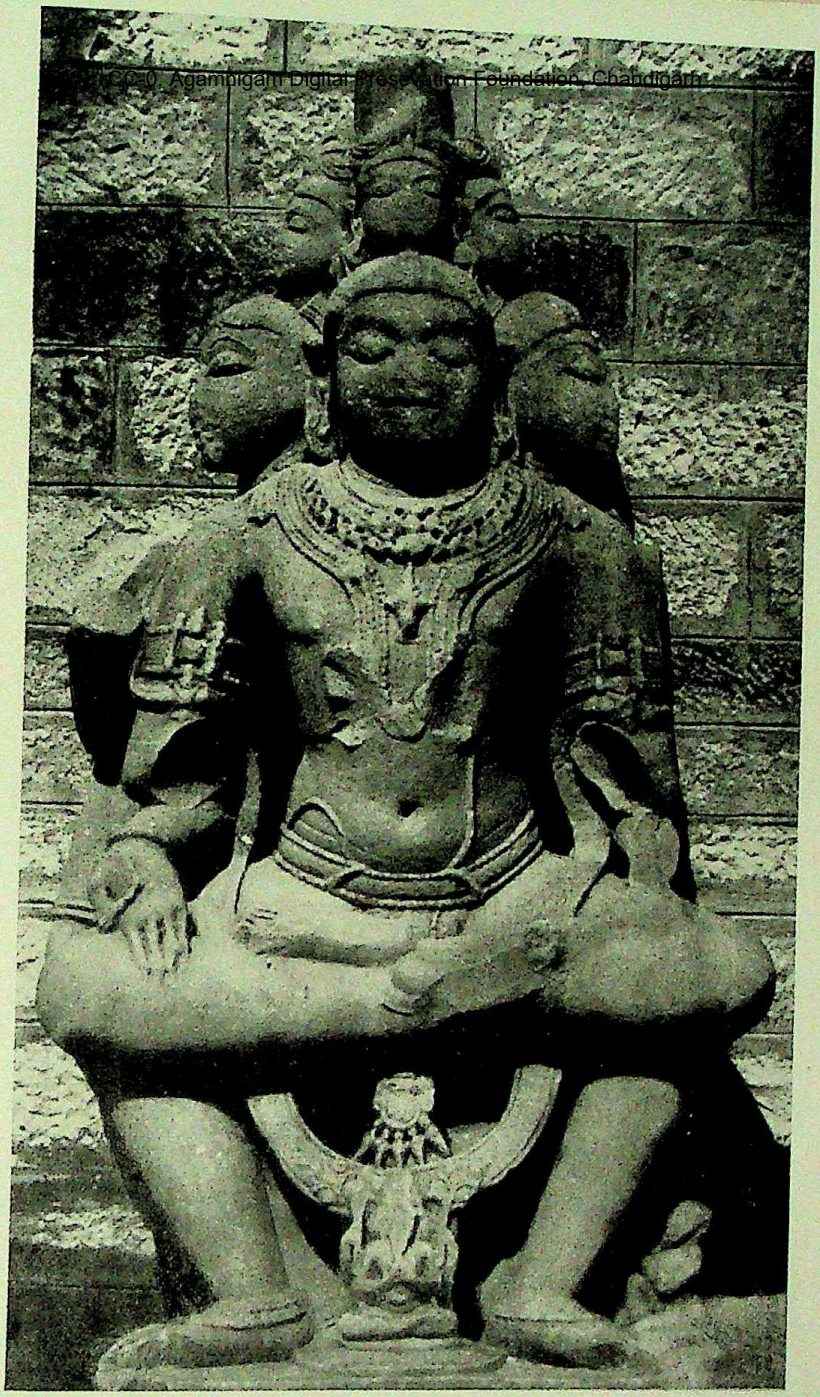

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Chatushpāda Mahāsadāśiva, Chandella, 10th century A.D., Khajuraho, Madhya Pradesh, Archaeological Museum, Khajuraho

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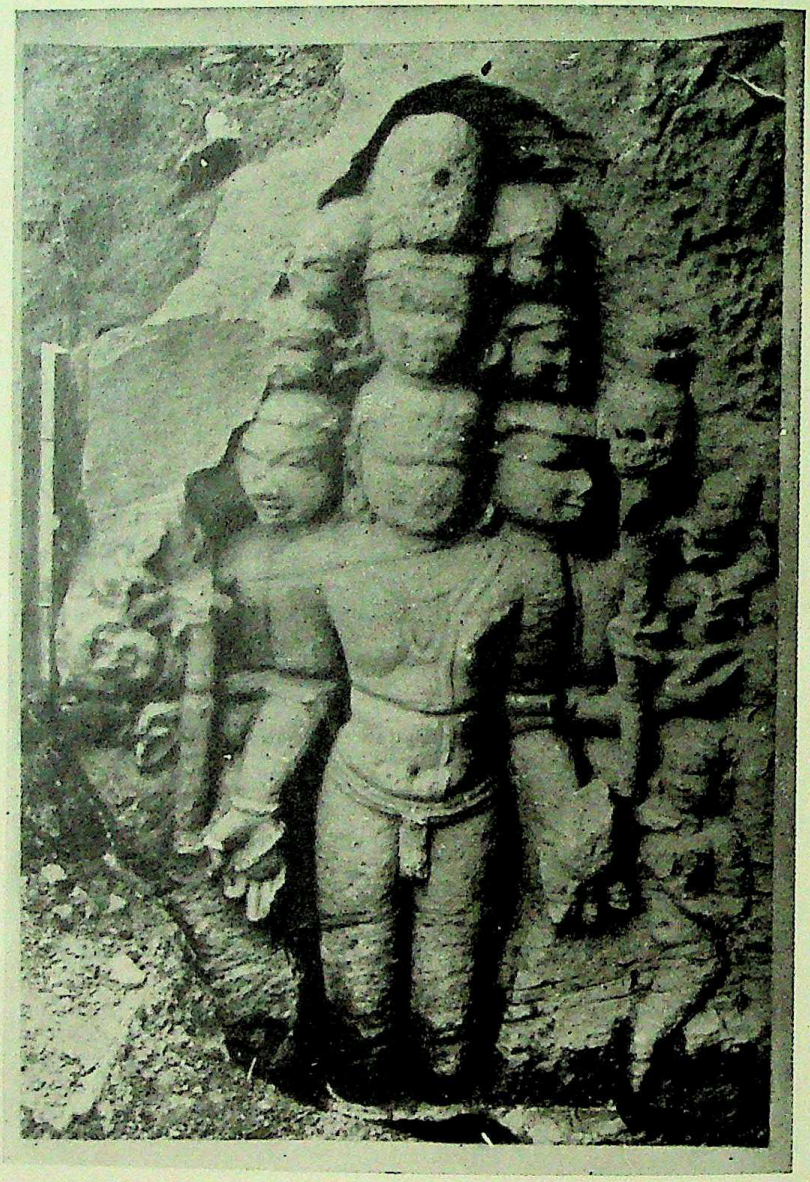

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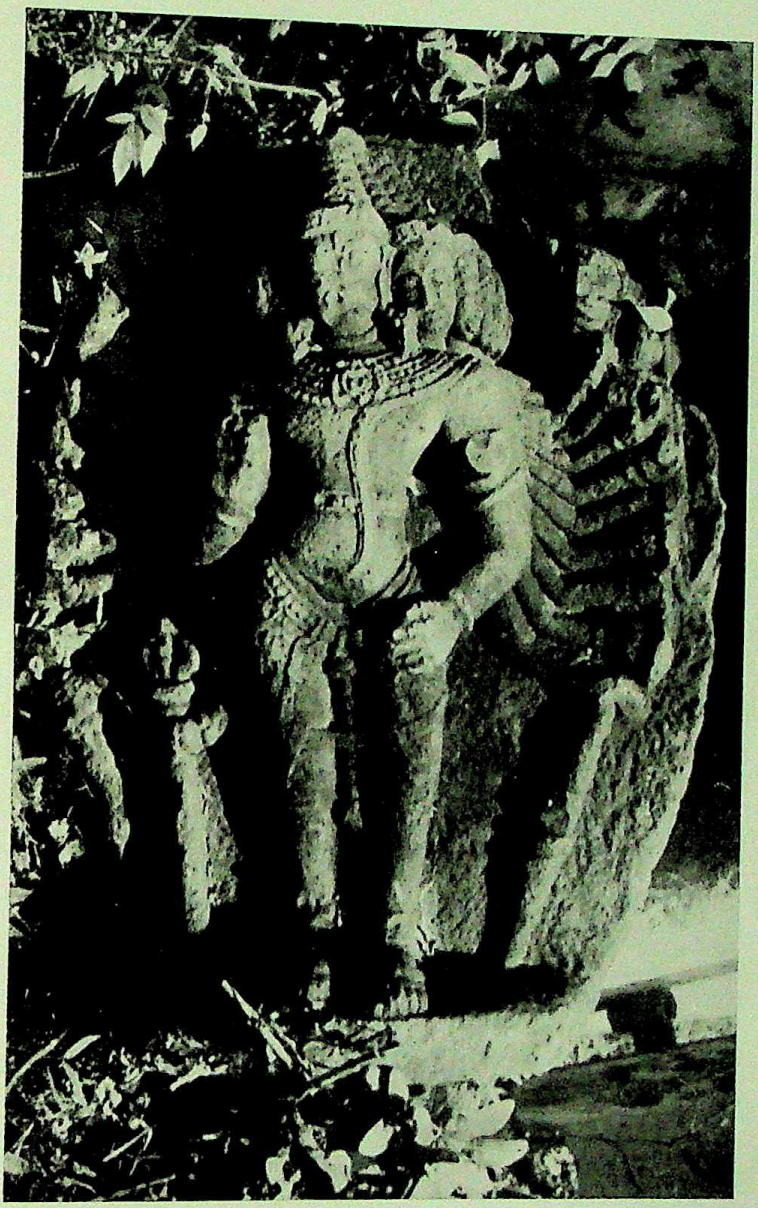

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Mahāsadāśiva, 13th century A.D., Pedda Vengi, West Godavari, Andhra Pradesh

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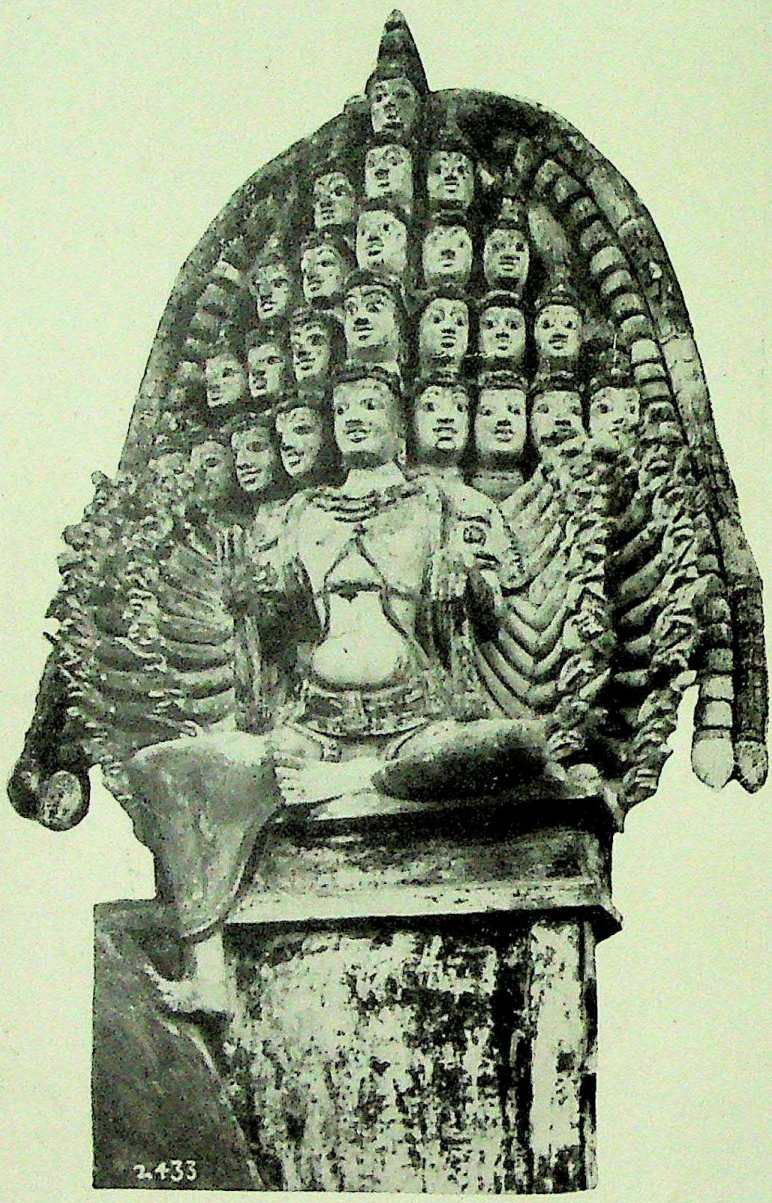

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Mahāsadāśiva, 18th century A.D., Vaithisvarankoyil, Tanjore, Tamil Nadu

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XXXII
Yogī praying to Ashṭapāda Mahāsadāśiva, Kangra style,
c. 1800 A.D., National Museum, New Delhi

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XXXIII

Mahāsadāśiva with consort, Kangra style at Chamba, early 19th century A.D., National Museum, New Delhi

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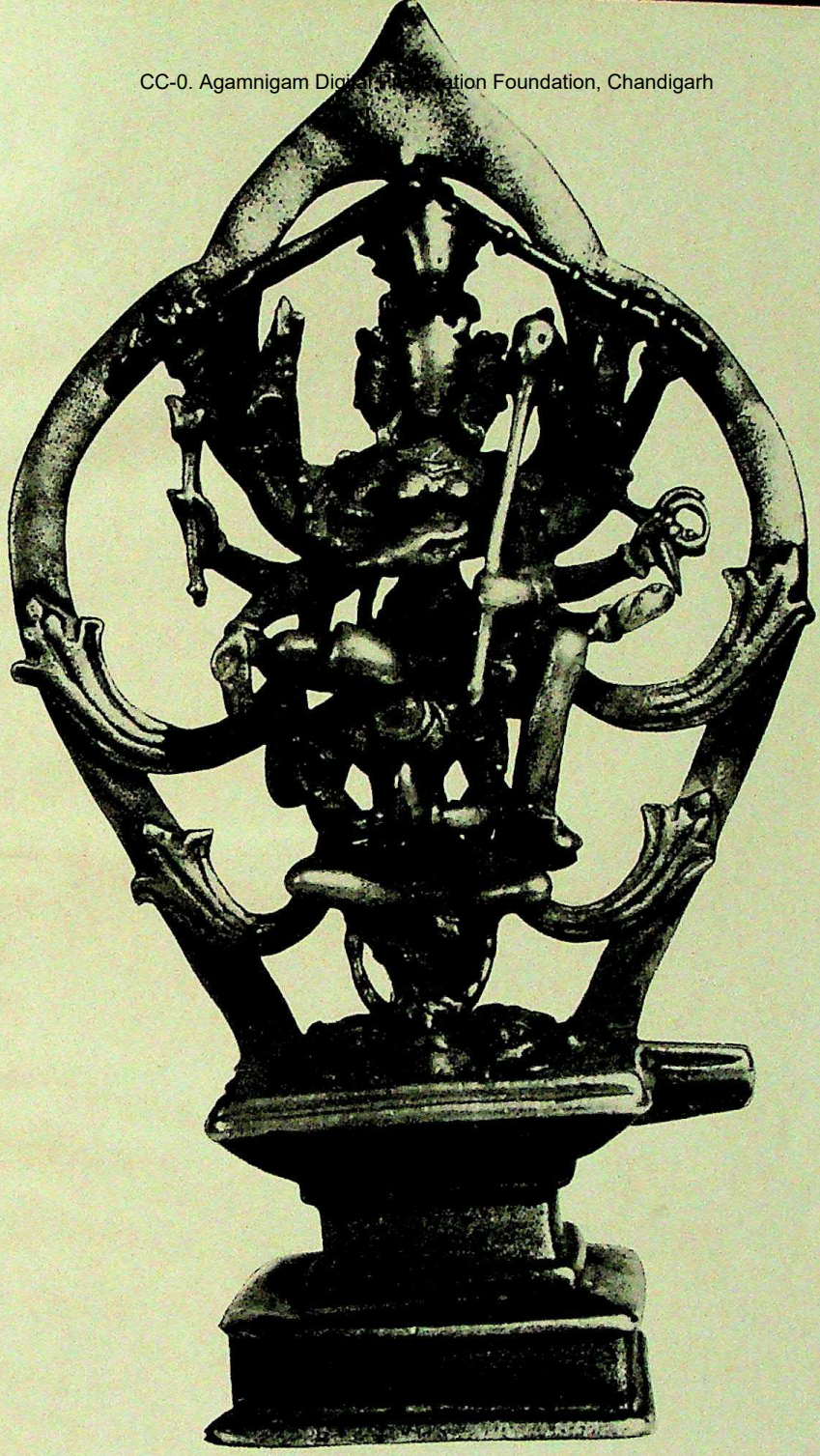
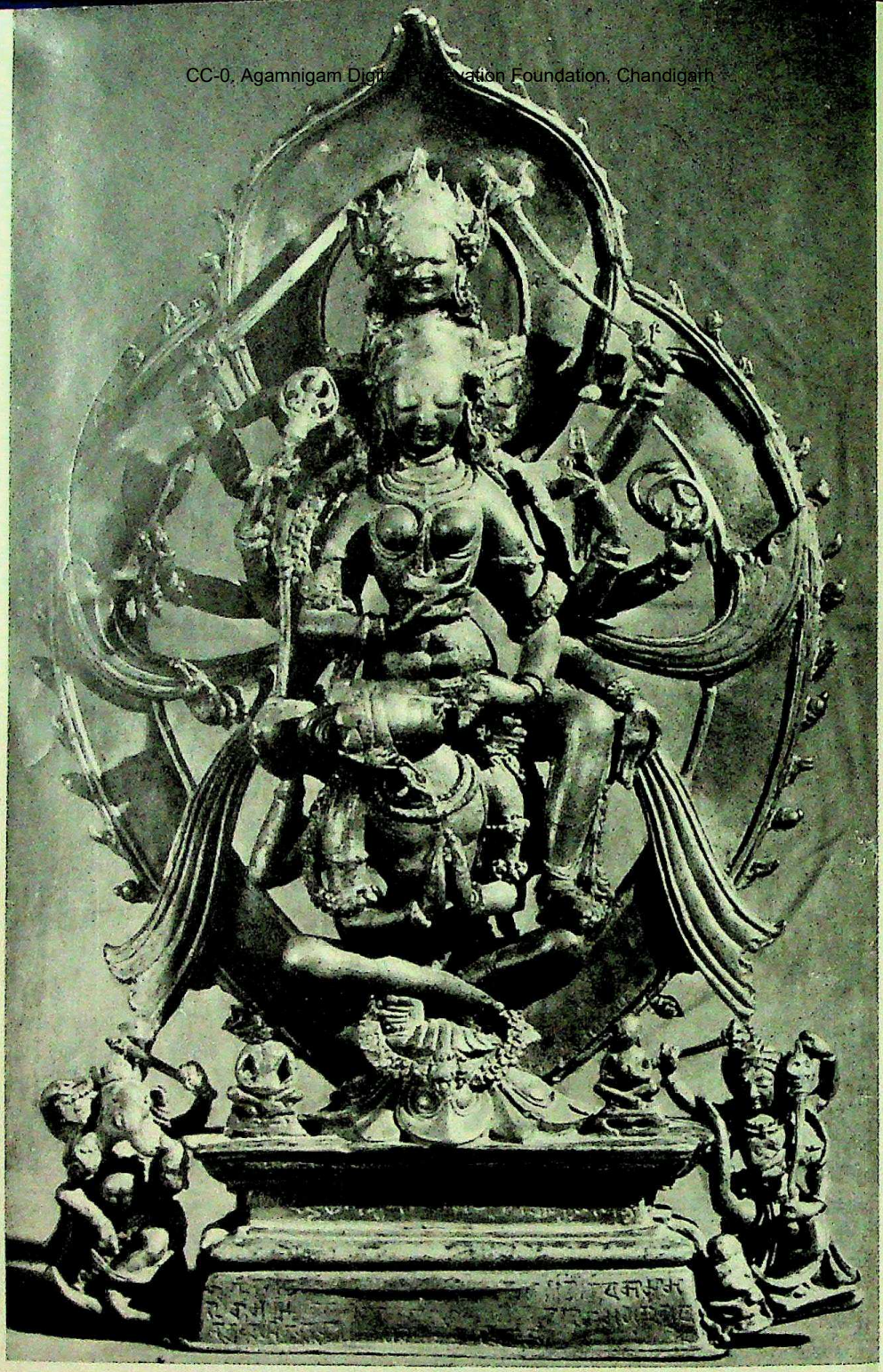


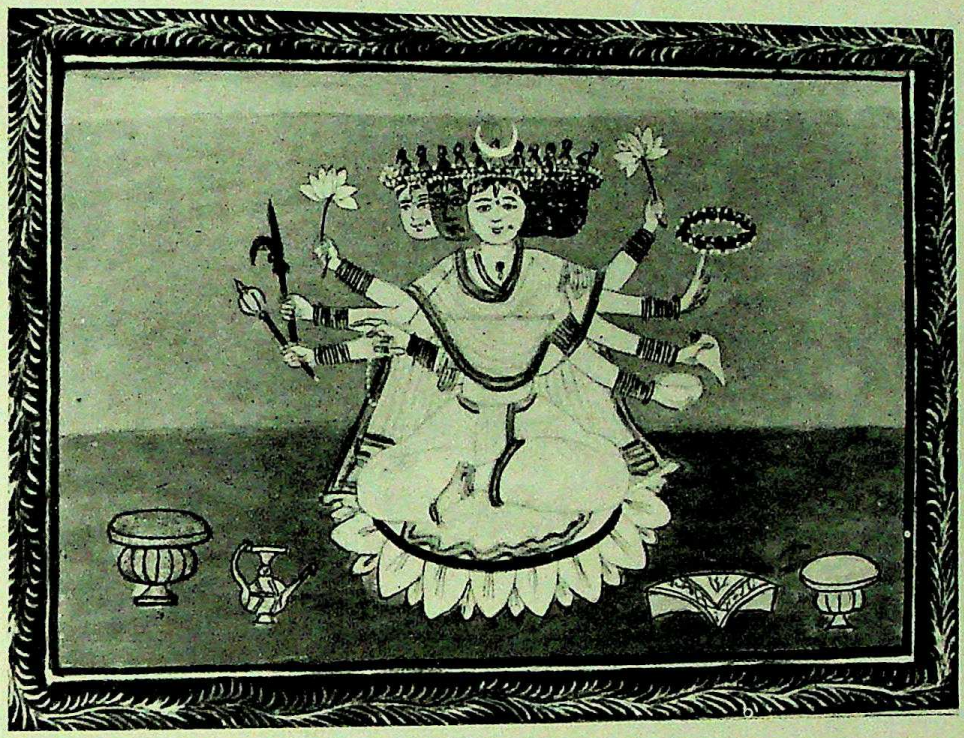
XXXIV
Consort of Sadāsiva, 10th century A.D., Himachal Pradesh
National Museum, New Delhi

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



XXXV
Consort of Sadāsiva, 12th century A.D., Himachal Pradesh
National Museum, New Delhi

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



XXXVI
Consort of Sadāsiva, Kangra style, 18th century A.D.
Museum für Indische Kunst, Berlin

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XXXVII
Consort of Sadāsiva, Kangra style, 18th century A.D.
Himachal Pradesh
Srī Bhavanī Museum, Aundh

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XXXVII
Consort of Sadāsiva, Kangra style, 18th century A.D.
Himachal Pradesh
Srī Bhavanī Museum, Aundh

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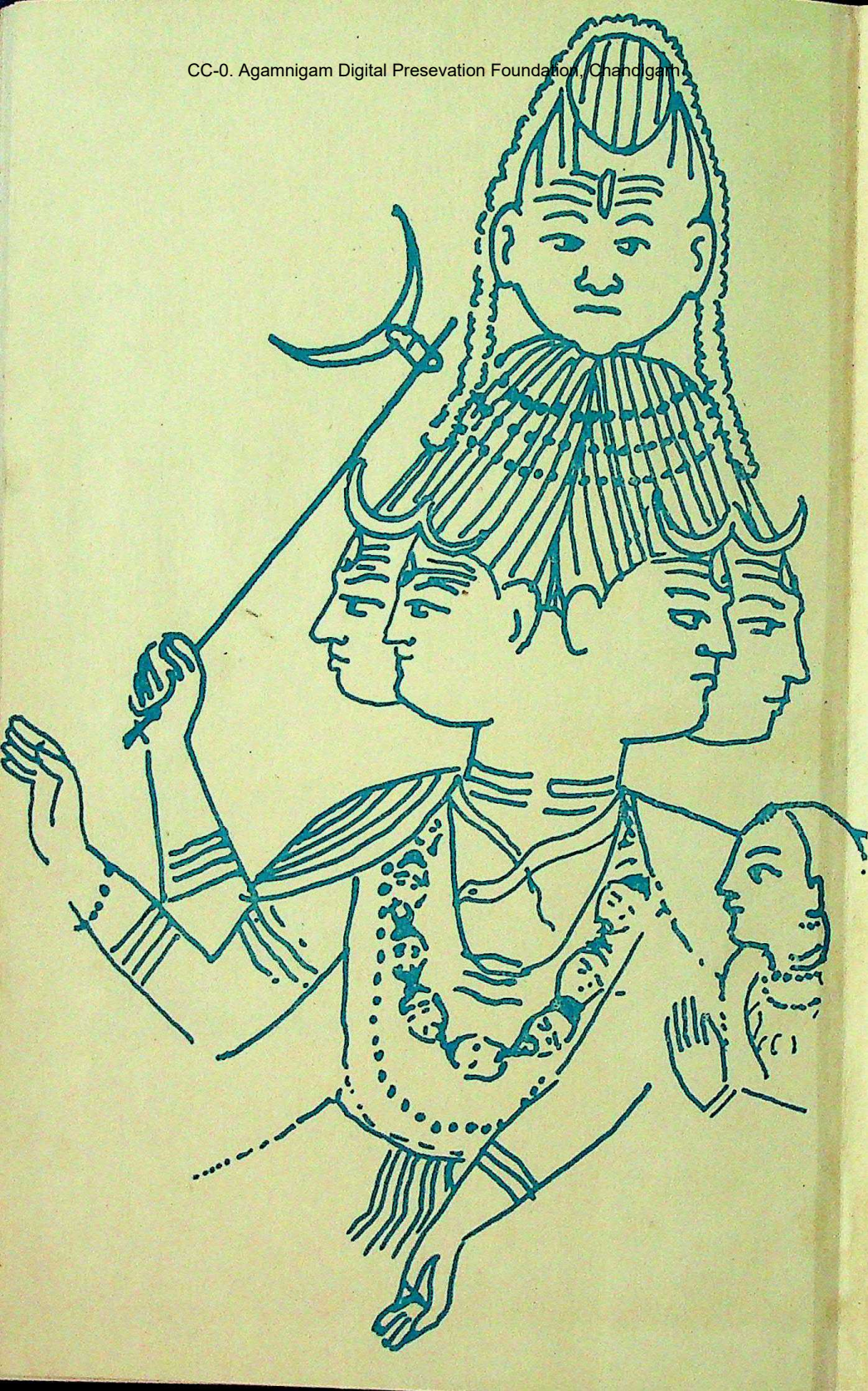
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



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